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THE  
ART-JOURNAL.



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## THE ILLUSTRATIONS.

1. THE ROCK OF ST. HELENA. Engraved by C. W. SHARPE, from the Picture by P. DELAROCHE, in the Royal Collection at Osborne.
2. APOLLO KILLING THE PYTHON. Engraved by L. STOCKS, A.R.A., from the Picture by J. M. W. TURNER, R.A., in the National Gallery.
3. THE CRADLE. Engraved by R. A. ARILETT, from the Sculpture by Mrs. THORNYCROFT, in the possession of the Queen.

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The ART-JOURNAL has more than attained full age: Twenty-two volumes have been issued since the year 1839; and it continues to be, as it has been during nearly the whole of that long period, the only publication in Europe by which the Arts are adequately represented.

To the Artist, the Amateur, and the Connoisseur, the ART-JOURNAL supplies information upon all topics in which they are interested; while to the general public it addresses itself by the beauty and variety of its illustrations, and by articles at once instructive and interesting.

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We have the satisfaction to inform our many friends and subscribers in the United States of America, that with the Part for January commenced a series of papers entitled, "THE HUDSON, FROM THE WILDERNESS TO THE SEA." These papers are largely illustrated by engravings on wood, from sketches and drawings by the author, BENSON J. LOSSING, Esq., whose reputation is among the highest in the United States, and has been established in England by his admirable volumes, "The Battle Fields of America," &c. &c.

This "Book of the Hudson" has been prepared especially for publication in the ART-JOURNAL; with this view Mr. Lossing visited the gigantic river at its source, and is now tracing its course downward to the sea.

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
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The Office of the Editor of the ART-JOURNAL is 4, Lancaster Place, Waterloo Bridge, Strand, where all Editorial communications are to be addressed. Letters, &c., for the Publishers, should be forwarded, as usual, to 25, Paternoster Row.

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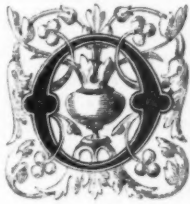
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## THE ART-JOURNAL.



LONDON, DECEMBER 1, 1860.



UR Subscribers will require from us but few observations (in accordance with old custom) on bringing to a close the TWENTY-SECOND yearly volume of this Journal.

We are grateful for the support we have so long received; our exertions have not been, and will not be, relaxed. We are fully aware that it is even more difficult to retain, than to obtain, the amount of public patronage necessary to the prosperity of any large undertaking.

The Editor, and his many valuable coadjutors, will continue to labour, with heart and energy, to render the ART-JOURNAL in all respects commensurate with the growing intelligence of the age; to supply information upon every subject interesting to the Artist, the Amateur, the Manufacturer, and the Artizan: making it not only a record of all "news" concerning the Arts and their various ramifications,—a reporter of every incident it may be desirable to make known,—but by drawing on the resources of experienced and enlightened men, communicating such information and instruction as may advance the great cause of Art—teaching, while gratifying, its professors and those who pursue Art as a source of pleasure and enjoyment.

We ask for trust in our future, as arising from experience of our past; we believe it is generally admitted that, year after year, our anxiety for improvement in every department of our Work has not been unattended by success. Some new features we have been enabled to introduce into our pages; others will result from our eager search; and we have no doubt that the volume we are about to commence will be as useful and as full of interest as, we presume to hope and think, our Subscribers have found its predecessors.

The munificent boon of Her Most Gracious Majesty and His Royal Highness the Prince Consort, by which we have been enabled to issue in the ART-JOURNAL so many fine engravings from famous Pictures in the several Royal Collections, will terminate during the coming year. Their successors will be a selected series from the PRIVATE GALLERIES AND COLLECTIONS OF GREAT BRITAIN.

4, LANCASTER PLACE, STRAND.

## "UNA GONDOLA, SIGNOR?"

## PART II.

SUCH, as described in our last paper, appeared to us the Church of St. Mark, at Venice, as a whole, anything but a model for our imitation, and abounding in rude defects, yet exquisite in many parts for its rich imaginative picturesqueness, and above all, admirable for its true and characteristic expression of the thoughts and tendencies of those who reared it. A strange tradition, oriental in tone, like itself, is connected with the origin of the building. A mysterious person, lame, and of a singular aspect, is said to have presented himself before the doge, and offered to render the church the most splendid and beautiful of structures, provided only that his statue might be raised in the most conspicuous part of it. The doge at first drily smiled at the strange proposal, but on reflection, consented to what may have been a mysterious manifestation of the divine grace, made in however strange a manner; and for awhile the work went on satisfactorily. But presently the stranger became suddenly troubled, and faltered. He frankly confessed his inability to fulfil his engagement, and so departed mysteriously as he had come; and on this Orseolo, reluctant to heighten a public distress by additional burdens, piously and munificently undertook to rebuild the church at his own cost. It was designed by a Greek from Constantinople; but the doge himself did not long remain to watch its progress, for next year, A.D. 977, a second stranger made his appearance, to aid him in building a temple of another kind—a purely spiritual edifice. The new comer announced himself as Guarino, an abbot of Gascony, who had undertaken a long and painful journey, simply that his eyes might be gladdened by the already famous temple then rising in honour of the Evangelist. His Serenity received him with distinction; and as they soon proved to be congenial spirits, their low-toned and eager confabulations and closetings became frequent. The insipidity of everything but devotion was the unctuous enrapturing theme: not merely a temple—no, the tame idea is refined upon—a downright monastery of flesh was a structure incomparably more interesting than a poor church of stone; and Orseolo felt himself soon persuaded by the fascinating fluency of the holy stranger, that for a quiet meditative mind like his, never thoroughly satisfied by active pursuits, and indeed little given to frivolous affection of the ordinary kind, there was no felicity so profitable, so complete, and at the same time so thoroughly safe, as that of the cloister. Guarino, with all the prudent impetuosity of a winning lover, pressed an immediate elopement with him to his convent in Gascony. The doge, however, with something of spiritual coyness, stipulated for a year, not only to arrange his affairs, but to ripen still more his devout qualifications; and during that irksome interval he had even the meekness to resign himself to his princely duties with undiminished regularity, concealing his intended abdication from his very wife, who had some time before taken the veil with his approval. Finally, at the appointed time, Guarino secretly returned; and his Serenity, eluding his subjects in the disguise of a pilgrim, and under the cover of night, succeeded in absconding with him to his convent in France, where he remained nineteen years, the rest of his earthly sojourn. His devout wife, most likely, could by this time only regret that he should have chosen a distant convent by the Pyrenees, instead of one of those many high-born and high-bred monasteries at Venice, which the great houses had founded, and re-

served with as much jealousy as they did the secular things of the state themselves. Why, she may have asked herself, did he not prefer a life of easeful sanctity in the Abbey of San Zaccaria, in apartments neighbouring those where she herself unceasingly inhaled the sweetness of Saint Pancras' and Saint Sabina's relics—or if this was too near to her, why could he not wait a little for the other monastery about to be founded by the noble Memmi, amongst the vineyards, olive groves, and cypress avenues then covering that isle of San Giorgio which is now scarce better than a little slip of slime in front of the Ducal Palace?

Leaving St. Mark's Church, on its being closed for the day, we returned to the Piazzetta, for a more deliberate gaze at the Ducal Palace, the finest of those Gothic palaces, which, in the beginning of the fourteenth century, completely superseded the building of Byzantine ones at Venice. It is remarkable as not only the noblest, but, as Mr. Ruskin informs us, the first instance in this locality of the adaptation of Gothic traceries to the upper arcades of secular buildings, a device which, afterwards pursued into many varieties, became one of the most beautiful prominent characteristics of the City of the Sea. The merit of this adaptation, which Mr. Ruskin highly admires, he finds due to Pietro Baseggio, and he thinks that the traceries themselves were suggested by those in the apse of the Venetian church of the Frari. The era of this earliest part of the present Ducal Palace is well marked; for its completion was delayed by the conspiracy of Marino Faliero, of which you are soon reminded by the two sanguine-hued columns occupying the place where two of the chief conspirators, Bertuccio and Calendario, the latter Byron's "quick Cassius of the Arsenal," and one of the master builders of the pile, were hanged, with gags in their mouths—ghastly figures for such beautiful niches! The part of the building thus tragically postponed, namely, that connected with the Sala del Maggior Consiglio, was continued in 1362—the year, by the by, in which Petrarch commenced his stay at Venice, and gave his library to the Signory; and it was soon completed, but not used by the Grand Council till 1423, when the ill-fated Foscari first presided as doge. About two-thirds of the Piazzetta façade were added subsequently, in the fifteenth century, with capitals which Mr. Ruskin denounces, as already corrupted with the so-styled taint of the advancing Renaissance, and in that respect, to be contrasted at large with his favourite fourteenth century work beside it. The new halls were decorated by Vivarino and the two Bellini, with frescoes of the most glorious feats of the republic; but these chambers, with their invaluable adornments, were all devastated by fire in 1574, and the building was reduced a second time to a mere shell. In the present halls, which then arose, the magnificent canvases of Titian, Tintoretto, and Paul Veronese afford some compensation for even the works of the Bellini; but Venice would have destroyed her very face, obliterated her own proper physiognomy, had she adopted the proposal of Palladio to substitute for the Gothic shell which had been spared from the flames, some design of his own of the modern classical kind, then exclusively in vogue. What an escape was this! Fancy rows of Whitehall-like windows, oblivious of every time-honoured local association, instead of the historical graces of those magnificent arcades which we are now drawing near, beautiful in the wreathing and convolution of their forms as some shell, which tells fine things of the sea, whose bygone masters here with such state enthroned themselves!

Here, then, is that second Venetian structure, formerly so classically set aside, even



from the very eyes, as ugly and barbarous, but of late, as a natural reactionary sequence, only admired too much, and altogether indiscriminately. Mr. Ruskin calls it, in his peculiar way, "the central structure in the world;" and considers it one of the two most perfect of buildings, nothing less, the Parthenon being the other. But in sober sadness and verity, we believe that the only approach to a justification of this opinion will be found in the lower half of the pile—simply in the arcades; the heaviness, bareness, and unrelieved squareness of the whole upper part, with the poverty and stumpy shape of its windows, all being so many defects, palpable and preponderating. The arcades, however, with their admirable details, are worthy of lingering attention and much ardent praise; the upper one, especially, with the majestic elegance and purity of its tracery, being, perhaps, of its kind, one of the finest productions of mediæval Art.

For the great defect of all, however, the imposition of that huge heavy unshapely mass upon the light open traceries, the original architect is most probably in no way responsible. Writers on the subject inform us that the original design was to carry up the façade from the back wall of the arcades, but that halls larger than at first intended were afterwards found to be needful for the state business of the Signory; and consequently the whole mass was brought forward, to overpower in effect the lighter forms beneath. Mr. Ruskin, in an address we heard him deliver, after a lecture by Mr. Street, made a fanciful apology for this defect in his favourite edifice, by surmising that it was intended as a type of all Venice, built so solidly on her open piles. The question, however, remains, whether the conceit is worth the sacrifice. It is, we think, to be regretted when love of symbolism betrays us on a large scale into bad-architecture. Indeed, even taking into the account these requirements and fancies, we believe it to be extremely questionable whether Pietro Baseggio, the original architect, on contemplating the poverty of all the upper part, would have felt inclined to endorse Mr. Ruskin's assertion of the perfectness of the structure.

But when, close at hand, all that upper part falls away in perspective, and the beautiful details of the arcades fully manifest themselves—then, indeed, we begin to agree cordially with Mr. Ruskin—up to a certain point. Beautifully fancied are some of the capitals of this upper loggia. What fresh and lively modifications they present of the Corinthian arrangement of foliage; and for that somewhat monotonous rose, one really knows not what of varied entertainment! Here a fawn's head in the midst of the thick foliage, cropping the higher leaves that form the volutes; there an armed man emergent; yonder a grotesque! Here (how pretty!) a young female, just discovered by the parting of fresh young leaves between the volutes; and in the next capital but one, those selfsame young leaves yet shut, not yet parted! Further down the arcade, again, two nuns converse in a balcony formed by the lower leaves of the capital, between other leaves that rise and curl over on each side.

Nor will the far larger and more massy capitals of the piazza beneath fail to reward attention, with their rich, quaint, morally significant, and fanciful imagery. A few minutes, now and then, may be well spent in their society. Here are birds, and children, and the heads of beasts with strange mouthfuls. A bear's head devouring honeycomb perhaps serves now to remind us most of those rough Avvogadori preying on the power and quiet of the doge, sucking all the sweetness out of them. Then (as in those vast libraries in stone, the northern cathedrals, which, before the discovery

of printing, were, next to oral teaching, the chief informants of the masses) follow representations of the humbler handicrafts and the nobler arts of man, figures of kings and emperors, the seasons, and a whole series of personifications of the virtues and vices. It is an arduous attempt at an encyclopædic imaging forth of all that relates to the social, political, and moral being of man. The Vices and Virtues are quaint little Giottoesque figures, seated amidst festoon-like masses of the thick curly foliage, and some of them poetically discriminated, as well as wrought with commendable force and spirit. Avarice is there, wasted with anxiety and parsimonious abstinence; and Envy, an old female not less emaciated, turbaned and girdled by snakes, and nursing a little pet dragon in her lap. Thus some of these figures have an impressive moral character. Yet is the building they adorn (though, by the by, certainly not deserving a worse reputation than our own Tower of London), more commonly associated with notions of craft and cruelty than any other; and Cassandra herself, on approaching the threshold of Agamemnon, had scarcely visions more dark and appalling than those which arise thick in the memory here. The Ten, when pacing meditatively these stately cloisters, not of religion, but of an abstruse state-craft, were, no doubt, too much absorbed in contemplating the objects of their inexorable policy, to pay much attention to these portraiture of the sins to which they were devoted, and the virtues from which they were—very commonly at least, it must be admitted—estranged. It sounds like a biting sarcasm when we are told, as we are by Mr. Ruskin, that among all the Christian systems of the virtues personified by the Italian artists, *Honesty* is to be found here, in these arcades of the oligarchy of treacherous and cruel scoundrels only.

Subsequently, we compared these capitals with Mr. Ruskin's extraordinarily minute and copious examination of them, in his "Stones of Venice," in which he invests them with a high importance, bringing them forward, indeed, as his grand illustration of the chief dogma of the whole book, namely, the excellence of the mediæval architecture, and the baseness of the renaissance. He proclaims the religious virtues of the former style, and the impious presumption of the latter, to be side by side in these arcades; to our no slight astonishment styling the later part of the Piazzetta façade, reared early in the fifteenth century, the Renaissance Palace, though the architecture there is not merely altogether Gothic, but an exact continuation of the fourteenth century part, which he so admires! The only difference between them requires for its discovery a close and curious scrutiny; for it amounts but to a softer, and in some respects tamer, treatment in the decorations of the later capitals. It is not that the general choice of subjects and composition is different, but simply that the foliage is less natural, and that some of the figures (partly copies of the older parts) are tame and insipid; though the principal ones are admitted by Mr. Ruskin himself to be more pleasing and graceful than the fourteenth century figures. The only specific offence charged against the later sculptor is, that he chose the Judgment of Solomon for his principal group, instead of such subjects as those put foremost by his predecessor, namely, the Temptation of Adam, and the Drunkenness of Noah; the earlier choice being interpreted as an edifying confession of human frailty, and the later one at once assumed to be an assertion of impious confidence in human wisdom. On no other grounds is the later building grandiosely denounced and condemned. "The first hammer stroke" in its construction, proclaims that sombre trumpet, "was the knell

of the architecture of Venice, and of Venice herself." We cannot help doubting whether the writer here shows much of the sagacity of Solomon in this his own judgment, and suspecting too much of that "firm confidence in his own wisdom," for which he so indignantly blames the poor fifteenth century stone-cutter. Surely there is some want of modesty in this attribution of arrogance; surely the artist's motives are not so clear on the dark side as to warrant this tremendous magniloquent denunciation.

But it is quite certain that in the general question of *Gothic v. Renaissance*, the whole of this attempt utterly fails, and that each of these controverted capitals is, so far, a mare's nest, without any colts in it. In the first place, the later capitals are not Renaissance at all. Secondly, even if we might call them so, they would be no adequate representatives of the Renaissance period; and the most we could say of them would be, Here some obscure hand in the fifteenth century took up the chisel which had dropped from the hand of an abler predecessor. If Mr. Ruskin's object was to characterise the Renaissance adequately and justly, he should assuredly have gone elsewhere; he should rather have repaired to Florence, where one of the most beautiful works in that manner was commenced (it is remarkable) in the very same year with this repudiated arcade of the Doge Foscari, to wit, the year 1434. All Mr. Ruskin's chapters, nay, volumes, of elaborate declamation on the supposed superiority of the mediævals, are there at once serenely and smilingly refuted; for in the truthful, pure, and beautiful representation of human beings, and even of vegetation, nothing of earlier date at all equals the "Paradise Gate" of Ghiberti. Or if the critic wished to institute a fair comparison between Mediæval and Renaissance, Sansovino's only less noble and lovely sculptures were, all the while, at his very elbow.

We do not doubt that he has considerably overpraised the fourteenth century foliage here (see the Crystal Palace casts of it), and underrated the cinque-cento leafage. The earlier foliage is commonly weak, rank, and flaccid in its curly character, too like certain of the less noble ground vegetables, or esculents; the later groups are often more massy and effective as architectural designs. The most prominent of the cinque-cento figures are, beyond comparison, better than those of the fourteenth century. On the whole, it may be said that the earlier artist (in the true mediæval spirit) had more feeling and affection for vegetable comeliness, and the later for human; and Mr. Ruskin, in this respect, surely, it must be admitted, ranges with the earlier artisan. And we may add here, that in endeavouring to ascertain the real value of criticisms in which moral considerations prevail, we should carefully bear in mind the temper and mental bias of the critic, so far as we can clearly discover them; for they will colour his opinions of even the physical elements of his subject, whether animate or inanimate, *up to every line and shade of a colour*. What the ascetic mediævalist accepts as "nobly stern," we should perhaps consider repulsive rigidity; and the softness and smoothness which would ruffle his temper with conceptions of sensuality and baseness, we, entertaining widely different views of softness and elegance, and even venturing to look more on the favourable side of amateness and lady-gallantry, would rather hail smilingly as innocuous tenderness and grace—an ornament or an emblem of the social sweetness and intergliding unions of our nature. From this elementary discrepancy alone, we believe we are often wholly at variance with Mr. Ruskin and a certain wide class of opinions.

In describing the allegorical figures of the

Virtues and Vices which adorn these capitals of the Ducal Palace, Mr. Ruskin introduces some of his own notions of the moral system of Christianity, which are quite of a piece with his comments on the architecture, equally mistaken, in the same tone, and from the same cause. His Virtues are acute painful Virtues. We are unable to picture them except as a good deal emaciated with incessant self-consciousness, and the trying high-pressure of extra-human requirements. Far, oh far, be they from us and ours; remote their shadows from the bosom of our families! Mr. Ruskin's favourite moralizing tone in these volumes on Venice, is decidedly that of one of those brain-fussing high-pressurists of the Spirit and Intellect, the diminution of whose influence we have, as mere critics, intensely at heart, as a blessing most needful to our improvement in liberality of feeling, and in freedom and breadth of imagination. Forgetting the concrete nature of man, having no respect for the necessities and rights of the physical part of his composition, his teaching, for by far the most part (for we must by no means expect from him consistency), tends to make the Spirit and misdirected Intellect of the weak and timid, tyrannical, and morbidly exacting, to a degree which renders probable melancholy demoralising consequences. He seems to have no adequate conceptions of the essential healthy, manly liberality and liberty of mind, or of temperance in the virtues. In his spurious intellectual refinings, he does not perceive the point beyond which these virtues degenerate into a morbid spiritualism, and in sober truth sink into vices, becoming curses instead of blessings. For temperate men who respect Reason, such men as Aristotle and Milton, he expresses a flippant contempt, or still more flippant disregard; and his pet Divine is the most bigoted, fierce, inhuman Dante. Of every virtue it is his humour to take an extravagantly severe, painful, and depressing view. "Hope," he says, "seems to me the *testing* virtue, that by the possession of which we may most certainly determine whether we are Christians or not." A gentle colouring this, for instance, a comfort to poor broken-spirited wretches unable to overcome their despondency, to find, in addition, that it is a proof of their infidelity! Thus the excellent Cowper, and all similarly afflicted, become consigned at once to that chamber in our new Inferno which is allotted to unbelief. We trust, however, we *hope*, that Charity would give a somewhat different account of her fair sister. Our author, also, than whom few men have written more lugubriously, more depressingly, endorses with mild equanimity Dante's allotment of a little freehold in hell to those whose sin was sadness. Had Dante met with Charity earlier in his poem, (which would indeed have been an inestimable advantage to him,) we might have received better illumination in this matter, as well as in hosts of others. In estimating the sins, and the amount of metaphysical duty required from a creature so variously, so unequally compounded as man, a constant check from her sweet soft hand is especially necessary, with the guidance, not of a high-flying imagination, but of a good sound practical physician. But chiefly is Mr. Ruskin, whilst discoursing on these capitals of the Ducal Palace, charmed with what he describes as Dante's "burning Charity running and returning at the wheels of the chariot of God:—

<sup>4</sup> So ruddy, that her form had scarce  
Been known within a furnace of clear flame."

Of her representation as a mother surrounded by happy children, (surely, to say the least, a more fertile and better mode of conception for the artist,) he only says that it is an idea grievously hackneyed and vulgarised by English artists. We are not aware that it is so. But, to say sooth, we are actually a little afraid of

Dante's Charity, and think Mr. Ruskin's super-added epithet for her "burning" has in it something of ominousness. It reminds us but too much of that enlarged mediæval Dominican Charity, who in her burning love, unsoftened by temporary shrieks, did not hesitate to inflict a few transient pangs on men's bodies, just to save them from pangs eternal, as even poor gentle Sir Thomas More was brought to do. Her most fervid zeal, not content with "running and returning" at the wheels of the divine chariot, was so apt far to outstrip them! In a thirteenth century list of the Virtues which Mr. Ruskin introduces with much approbation, we find Understanding considerably beneath her, and somewhat low in the list. Now of all virtues above understanding, (if, indeed, understanding can be called a virtue at all), we have a certain fear, which we are wholly unable to allay. We believe it will be found on investigation that in the thirteenth century, Mr. Ruskin's favourite period, they were (either before the veil of their sanctuaries or behind it,) most powerfully influential in the establishment of the Inquisition, and in the spiritual benignities of Anti-Albigensian crusade. In a word, when we think of the flagrant inhumanity in Dante's poem, his rhapsody about Charity falls away from the ear with melancholy distaste; and all this fine-drawn ascetic moralising by his indiscriminate admirer is but stale fume of the Cloister, which we trust the inexperienced and sensitive young reader will cast aside, as most unwholesome food for his mind.\*

But let us not fairly lose ourselves in this avenue of meditative sculpture, in which the admonitory imagery sits in the foliage of the nest-like capitals, like those enchanted birds in the Arabian tales, who sing or talk to us strange things. The evening, besides, is freshening, and all the world seems coming forth, as usual, to St. Mark's Square to enjoy the pleasantness of the hour. The piazzas, as every one knows, abound in cafés, and little shops of beautiful photographs, jewellery, and other knickknacks; and there the crowd is already trooping to and fro, whilst numbers are beginning to seat and regale themselves at little tables beneath the arches, or in the open part of the square. Austrian officers stalking and clanking along arm-in-arm, taking too much of the pavement to themselves, reserved and haughty in their bearing, and with a dull absence of the more gentle and refined sympathies written in too many of their countenances—these are the eyesores of this else cheerful and pleasant scene. In their pale uniforms, they remind one a good deal of white spots of leprosy on a smiling and else lovely face; or of flakes of snow scattered in a garden late in the year, even where fair and fine flowers should be springing and rejoicing after a long dark winter. In this very miscellaneous flow and concourse of people, the tourists fully vie with them in number, if not in importance. Here sit English girls, making tea far out in the square, in peculiar kinds of hats, in which, most likely, they have just been hurried as rapidly as possible past the façade of the sublimities of Switzerland. Their fresh handsome faces at once carry one's thoughts home, and yet chill them too often with that monotonous air of cold and staid indifference, which raises an anxious fear that their hearts and minds are not sufficiently open, or disengaged, to bear away much from the glorious objects around them:

\* In the fifth volume of "Modern Painters," published recently, some sweeping paragraphs against Asceticism would seem to indicate a change in the author's mind; but they are not supported by the general tone of the book. Unhappily, the mania of severe religious dogmatism continues strong as ever; and facts, consistency, logic, and common sense, are more and more forgotten, for the pleasure of bewailing and denouncing everything—the fate of nations and of illustrious Art—in a gorgeous, energetic, profound-sounding, Apocalyptic style.

the equally rigid mould, or pattern, of their dignity—mamma—is with them, as quaint and juvenile of headgear, quite. And there too sits papa, looking so serious, poor gentleman, that one cannot help fearing he carries some of his usual Mammonian care about with him—that, in short, his imagination is still lingering between the leaves of a ledger.

Aloof, yonder, the *gondoliers* are chiefly to be found before the columns of the Piazzetta, waiting there for employment—fine athletic men, certainly, with their tawny muscular arms and clear-ringing burly shouts, "*Comma una gondola, Si' or no?*" proclaiming themselves for hire. Civil, good-humoured, and unexact they are, indeed, so far as I know anything of them, and well mannered to each other. "I want *Dice-otto?*"—"We do not think he is here, Signor; but we will try and find him;" and not unfrequently they succeeded. We doubt very much whether an inquiry for No. 18 at a cabstand would meet with the same amount of courteous attention. But there is something melancholy and forlorn in the manner in which, every now and then, these *gondoliers* are to be noticed hovering about the cafés, far in the piazzas, in search of employment; and one cannot help fearing that the singularly low tariff for their services, and apparent excess of their numbers over the ordinary demand, must leave many of them, with their numerous families, miserably poor—a circumstance one would willingly commend to the best consideration of the sentimental impassioned tourist, with a hint that whenever his poetic enthusiasm on the waters of the Lagoon has been more blissful than usual, it were not amiss for him to evince his gratitude by presenting his poor *gondolier* with an additional *zwanziger*. But let us notice some of the others now crossing and recrossing the Piazzetta. Here comes one of those female water-carriers, with her little iron water pots slung across her shoulder, quickly ambling along. She is joining others as like herself as may be; for they all seem of the same family, do these very noticeable water-carriers. Next a priest steals across the square, (quietly as a fox amidst sleeping poultry), with that expression of countenance of which you feel chiefly inclined to say that all manly, healthy sympathies seem dried up in it. What a creature, you observe to your friend under your breath, to whom to confide the education of youth, and the most delicate confidences of women! And so he goes *his* way. Rarely an Italian passes there whom you would be tempted, but for courtesy, to style gentleman or lady. So far as the natives are concerned, these historical scenes seem almost abandoned to a raff kind of population. The Venetian nobles are, many of them, away at the present season, at their villas; yet were they here, they would perhaps avoid public places infested by Austrian soldiers, and—tourists. A light floating hum of voices, heightening the animation around, is every now and then overpowered by the loud ringing cries of those who sell pumpkins, and *moloni*, or water-melons, important articles in the diet of the poorer classes; and at intervals a voice is heard raised above the others, shouting and bellowing forth, as if in the mere lustihood and audacity of animal spirits—animal spirits heightened by the glorious lightness of the exhilarating atmosphere, to a perfection which many of the most luxurious and externally free amongst us might pathetically envy. Just so—though how different in other respects (for this voice is exactly like the roaring of some young whelp of the most formidable of the feline tribes, when freshly awakening)—just so will some linnet break suddenly forth into song for a few moments in our own dear country, amidst the felicities of some gay hawthorn hedge, when May sits sweetly, and lightly, and gently on its little

heart; but not so often will you hear our ploughmen doing the same thing; at least, not with the exuberant energy of the sounds which greet you here. This air, this blessed every-day sunshine, and his innate vitality so happily nourished by them, these things, when not taken away from the poor Venetian, seem to afford him a rich and cheerful compensation for many of those boasted advantages extended to his class, in the most politically favoured communities, of harsher climate and moodier mental temperament.

Meanwhile the gondolas in numbers are incessantly skimming across each other in *silence*, rapidly along the waters in the background, beyond which rise those Palladian fauces, whose effective *distant* domes and campanili are incomparably the best things about them— islands and promontories of architecture, which seem sea-born, and which are now shining in the full splendour of sunset, as if their cupolas and pediments pilastered were of the rosy-tinted opal; whilst their red belfry-towers, heightened by the sinking orb of day with the hue of scarlet fire, flash their images deep into the water, whose brightness breaks them into a thousand gorgeous trembling flakes. They seem to the imaginative eye, when it wisely indulges its gifts, stately domes reared there by the sea-nymphs amidst their hushed expanses, or by the Adriatic herself, in honour of her Spouse, for temples, and porches, and halls, in which to celebrate his achievements. And the vessels moored beyond their wave-washed steps, we look upon as those of Doge Orseolo, or Pisani, at anchor; and yonder reddening—ay, crimsoning—sail, approaching us so slowly, so insensibly in the distance, is even that which is coming with the news that Zeno's armament has returned to raise the Genoese blockade of Chioggia.—But now pause a little. The pale transparent shadows of evening are beginning to fall around, and to subdue and quiet all these things, emblemizing, even pensively, the fading away of old Venetian greatness and power, and indeed of all ensuing earthly brightness—into the immortal memory, through which it may ever enrich, strengthen, and gladden the soul, so that nothing of great, or beautiful, or joyous, is, in sober truth, fleeting and mortal vanity. Twilight draws on apace. Yet the air is still so clear and luminous (though the sun is now far down) that the structures around are of a delicate pearly grey, not darker; and the architecture, scarcely if at all obscured, though softened and *spiritualised*, looks, I think, even more beautiful, is more gently captivating to the feelings and fancy. The statues of the Sansovinian façade close at hand ranged along the sky, the scroll-buttressed domes of Santa Maria della Salute across the mouth of the Canal Grande, and the old Church of the Salute beyond these on the island of the Giudecca, are thus pale but clear in their shadows. But right in front, the whole island of San Giorgio Maggiore with its group of sacred buildings, as if the sun yet shone there, still glows with a reflex of the western sky; far above which, and above a long slanting jet or stream of rosy dappled clouds, (which look as if all the rose leaves in Paradise had been borne from their trees by this calm wind, and strewed along the evening air,) the silver gondola of the new moon is beginning to glide and glitter forth. Oh, were I gifted with the poetic faculty, I might tell what pensive spirit sits in it, and with what feelings she is now looking down into St. Mark's Square, and contemplating the changes that have taken place there since the times of her beloved favourites Pisani and Zeno. I doubt very much, I doubt exceedingly, whether she considers that portly old general with a harsh and obstinate red face, a breast covered with libertine orders, and a helmet with little green ostrich feathers, who has just

toddled gaily by, with his sheathed sabre under his arm, and his orderly behind him, a satisfactory successor to them—I cannot help doubting it exceedingly. I rather suspect he would be an extreme abomination in her sight.

But the nights at Venice were no less attractive than the evenings. When in that most transparent, lovely, Adriatic-breezy twilight we returned to St. Mark's Square, we found it already lighted up with an effect certainly unusually brilliant. Not only are the gaslights round the Piazza numerous and splendid, but the arched windows above, extending in a long line, present, many of them, a space of soft yellow light, from the milder illumination within. Meanwhile the crowd below is fast becoming more numerous and lively: the tourists returned from flying visits to churches and palaces are seating themselves at the rows of little tables with their ices and coffee. The waiters are hurrying about to help them; and buffo singers, establishing themselves here and there, are tinkling their guitars, each to a crowded semicircle of most miscellaneous auditors. This grey-headed old buffo near us, with a voice how worn and woolly, no one appears to think of listening to except himself, but to him the sound seems an inexhaustible source of amusement, comfort, and mild complacency. Long, long, may it continue to be so! Yonder young pair, on the other hand, evidently enjoy a plenitude of popularity; and certainly, though the voices are coarser, we never heard the parts of a comic duet, even at our own opera, reciprocated with more abundant gaiety and smartness, or with a more precise fulfilment of the requisites of time and tune, than by that saucy black-eyed girl, and her scarcely less animated partner. A living stream at the same time is moving perpetually past; and pleasant it is to sit under that soft Italian sky, and notice the varieties on its surface. Yet this gaiety has no power to extend its influence to the uppermost or remoter parts of the great edifices around, or to disturb in the slightest degree their solemn solitary character. The long statue-studded cornices, the domes of St. Mark's, and the lofty Campanile, rise palely and dimly in the nocturnal sky, looking the more solemn and stately, because contrasted with the long border, or fringes, of light and gaiety low at their feet, which they seem, in their monumental majesty—in the name of the old national greatness—to discountenance and reprove.

The heavens at night are of a softer, richer blue than with us, and scattered with lustrous films, and sapphire sparks in brighter galaxies; and the upper parts of these structures, thus lighted up but faintly from below, seem in their exquisite mysterious delicacy of hue, as if of ivory. As for St. Mark's Church looming at the end, with its domes, and flame-like pinnacles, and strange variegated confusion of form beneath, it looks rich and delicate as some fine Indian carving. Beyond the dark crowds pacing to and fro in the centre of the square, and the golden illumination immediately above them, it retires into a faint, unsubstantial, *unreal* aspect. It looks like a vision—such as some adventurous Venetian traveller of old into the far East might have conjured up in the imaginations of his hearers, whilst telling of the pavilions of the great Khan, at last reached in the dead of night, and seen glimmering behind those great sentinel banners which announce universal war. That silent and solitary structure which the Arabian pilgrims found *once* amidst the desert, but never could find again, must have been in character exceedingly like this one. The golden winged lion of Venice near the top of the façade, as you approach nearer, literally to *realize* the edifice, shines forth bravely amid the rich soft gloom, and ventures by night to reassert his

sovereignty, despite the double-headed monster of prey who spreads abroad his murky wings before the noonday sun. Looking back over the heads of the moving crowd, and of the Austrian band, which plays delicately, but with something of a significant coldness and tameness, there is the remote yellow illumination of piazzas and inner recesses, fitted up with mirrors and crimson curtains. These are but the adornments of cafés, to be sure; but at a distance they have a sufficiently poetical effect, and look like seats, and points of assignment, not unworthy even of Shakspeare's own lovers.

Surely there is no other city in the world which will so enable you to enjoy the early part of the night in the open air, seated at a little table enriched with pleasant cakes, refreshed by a mild soft air and sky, and fancy-inspired by that wondrous architectural background. And when delightful dreams are ended for a while, you are exceedingly entertained with the variety of people continually passing along with so much life and animation. People of various nations still are there—very neat Austrian officers, (whose stupid mind-engrossing haughtiness might be *expected* naturally to lead to its due punishment, a sudden huge break-down of the most unimperial disasters;) some party of turbaned traffickers now and then from beyond the Adriatic; a wandering priest threading his way amongst them. Buffo singers and ambitious sopranos, meanwhile, are exercising their calling with infinite zest; and a knot of unemployed gondoliers seated on the ground, and criticising them, is making the air resound with the frequent word *la musica*; the English synonyme of which you will not, let me tell you, often hear floating above a London cab-stand. All these you meekly review in their turn. And last, but by no means least worthy of something far above oblivion, may be mentioned those civil and welcome men, who come round with delicious preserved fruits on wooden skewers, which they sell for a mere nothing. What, what on earth beyond this could reasonable tourist desire, whether he be poetical in his tastes and tendencies, or have few wishes to trouble him besides ices, coffee, mild cheerful air, and an entertaining promenade!

But at a certain hour, an ominous sound grievously disturbs the spell. The important voice of a pedagogue, the rat-tan of his flail, his knolling of the hour of play, are not more unwelcome to the urchins who had just been beamingly forgetting him, and all his train of prepositions and participles, cane-enforced, than was that sound to us, and doubtless many others about us. At nine it is, precisely, that the Austrian night-gun suddenly jars on your ears, and on all your agreeable associations; and it seems as if this were the understood signal for a general desertion of the place; for then almost a solitude speedily ensues. A tame ending for a Venetian day! For our own part, left alone, and in sheer ignorance where else to go, we had nothing to do but to return to our quiet and retired *albergo*. And there, after killing some few of the many mosquitoes on the wall, by suddenly advancing close to them the candle, which (maiden-like) they fly into, we were soon couched under elegant mosquito curtains, worthy of veiling up close an Indian *begum*. Thus daintily secluded, we could hear with composure the fierce sultry horn of the formidable insect without, continually winding far and near, and dreamed half awake of *ridottos*, gondolas, masks, moonlit corridors of palaces,—with even a stealthy silvery glimpse of Bianca or Marina,—till a genuine sleep, subduing the flutterer fancy also, succeeded with a perfect rest.

W. P. B.

# BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LII.—SIR JOSHUA REYNOLDS, P.R.A.



UCH has been written concerning the life and works of Reynolds—so much that nothing, or but little, is left to any biographer of the present day to tell; for the histories of even the most distinguished men, whatever their profession, have limits which cannot be exceeded: new light may occasionally be thrown on their acts and intentions, and the fancies of the historian may lead him into narrations not altogether irrelevant to the subject, and which may help to adorn it; but when the facts of a lifetime have been recorded at length by those

who were cotemporary with it, or who have followed closely upon it, the labours of future biographers must necessarily be almost restricted to a repetition of what has already been done: the portrait may wear a different costume, but the features must be identical with those which have already appeared. We see another "Life of Reynolds," by the late Mr. C. R. Leslie, R.A., is announced as forthcoming: it will, doubtless, be valuable for its critical remarks on the works of Sir Joshua, but we can scarcely look for any new biographical facts.

Five or six years ago we published in the *Art-Journal* two papers, each of considerable length, relating more especially to the earlier days of Reynolds: they were written from materials supplied to us by Mr. W. Cotton, a Devonshire gentleman, whose admiration of the artist had led him to collect a large mass of valuable and interesting information on the subject. In those papers we traced the life of Reynolds, from the period of his birth, at Plympton, Devonshire, in 1723, till he had fixed his residence at a large house in Leicester Square, a locality which at that time, 1761, was by no means unfashionable, and with which are associated the names of many distinguished individuals. Although still a comparatively young man, his name had become great, and his studio was the resort of many of the most distinguished of his countrymen, and the highest and fairest of his countrywomen. Other visitors, too, frequented his house, and pleasant must have been the meeting of guests who assembled round his well-furnished dinner-table. "Reynolds," says Cunningham, "was a lover of poetry and poets; they sometimes read their productions in his house, and were rewarded by his approbation, and occasionally by their portraits."

One of the earliest pictures, not strictly a portrait, painted by Reynolds in his new abode, was 'Garriek, between Tragedy and Comedy.' The artist desired to do honour

to the great actor in a way that would show the success of the latter in his double character; but such a task is beyond the power of any painter, and the picture, though possessing many excellent qualities as a work of Art, must, as to its avowed object, be considered a failure.

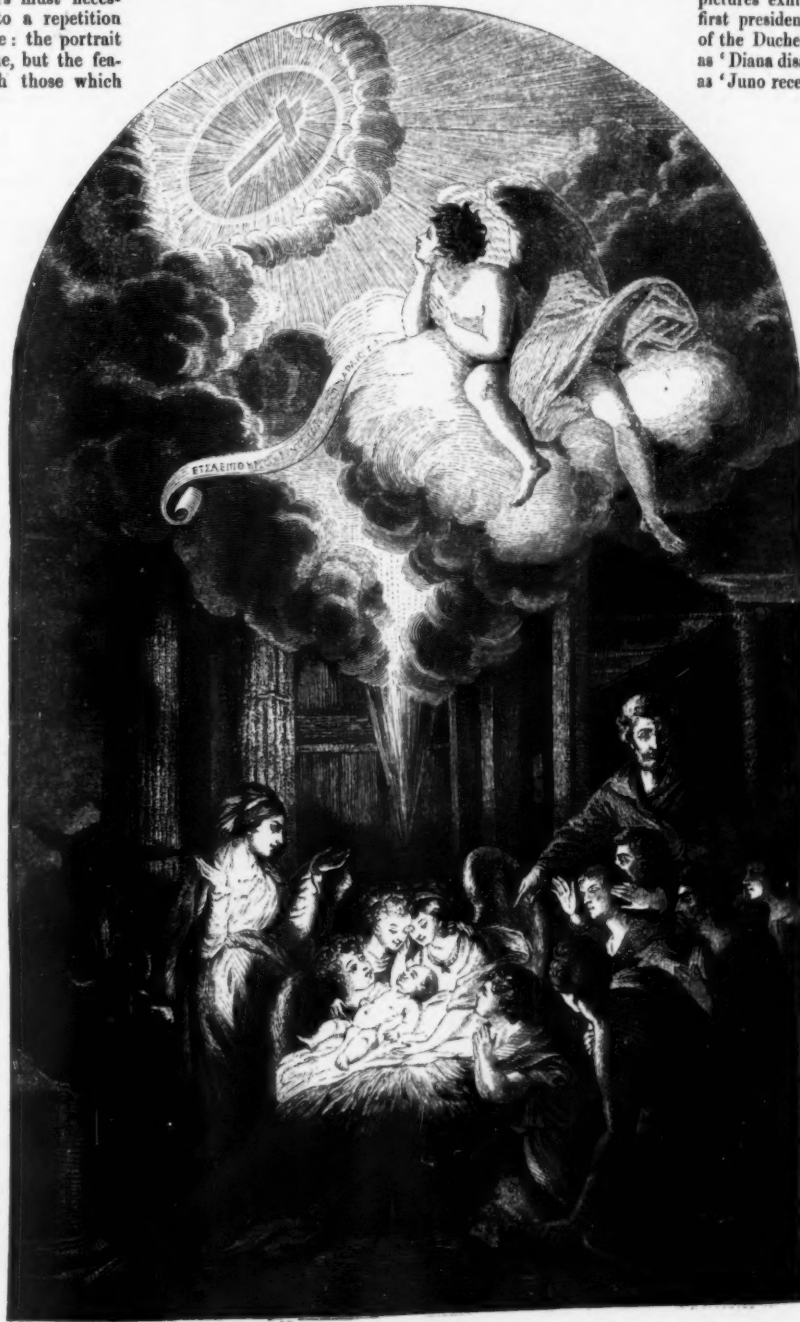
In 1768 the Royal Academy was founded: Reynolds, it is said, was rather opposed to its establishment, from a conviction that it would not answer its purpose, and that the king would withhold his patronage from it; but whatever scruples he entertained were overcome, chiefly by the representations of Benjamin West; and when these two painters entered the room where were assembled the body of artists, thirty in number, who were to form the first academic association, they all rose up, and greeted Reynolds as President. "He was affected by the compliment, but declined the honour till he had talked with Johnson and Burke. He went, consulted his friends, and having considered the consequences carefully, then consented." Johnson was appointed Professor of Ancient Literature, and Goldsmith of Ancient History, honorary offices which have since been filled by some of our most distinguished literary men.

It was frequently the fashion in those days for portrait-painters to represent their subjects, or "sitters," allegorically; especially was it the case when these were ladies: the custom, which even now is not quite abrogated, is an absurd one, for truth is sacrificed thereby to mere pictorial display, and the union, so to speak, of Christian men and women with heathen gods and goddesses is as contrary to reason, as it is, too often, offensive to good taste. The first pictures exhibited at the Academy by its first president were of this class: portraits of the Duchess of Manchester and her son, as 'Diana disarming Cupid;' of Lady Blake, as 'Juno receiving the Cestus from Venus;'

and of Miss Morris, as 'Hope nursing Love.' Like Reynolds's female portraits, almost without exception, these were distinguished by elegance of design and beauty of colour; but the association of living women with fabulous personages is an error unredeemable, in our opinion, by any excellencies of Art, if we are to regard such works as portraits only: if as compositions, a different verdict might be pronounced on them. Johnson seems to have met this question but half way when he wrote,—"I should grieve to see Reynolds transfer to heroes and goddesses, to empty splendour and to airy fiction, that art which is now employed in diffusing friendship, in renewing tenderness, in quickening the affections of the absent, and continuing the presence of the dead." He failed to see that whatever carried away the thoughts into an imaginary region was just so much subtracted from the reality. Wellington armed and accoutred as Hector or Ajax, and Havelock as Hannibal or Brennus, would not be more preposterous in sculpture, than pictures of such a class as these are in the sister art.

The picture of 'Ugolino,' which forms one of the engravings here introduced, is another of the ideal works painted by Reynolds; the date of this work is 1773, and it was purchased at the price of 400 guineas, by the Duke of Dorset, whose heirs have it still in possession. The subject, borrowed from Dante's *Divina Commedia*, is said to have been suggested to the artist by his friend Goldsmith, who certainly formed a wrong estimate of his powers

when he commended to his graceful and brilliant pencil, a subject so utterly opposed to it. The story of Ugolino requires a mind differently constituted



THE NATIVITY.

from that of Reynolds's to do full justice to the poet. The painter has certainly invested it with a horror so intense as to render the picture truly painful to contemplate; but the principal figure is wanting in that nobility of expression which Dante has given to the unfortunate prisoner, and the whole composition has more the air of melodrama than of real tragedy. Cunningham likens the count to "a famished mendicant, deficient in any commanding qualities of intellect, and regardless of his dying children, who cluster around his knees." To us he seems like one whom utter, hopeless despair has bereft of reason. The redeeming qualities of the work are its colour and execution.

In its class, the 'NATIVITY,' engraved on the preceding page, is a superior work to that just mentioned, and yet very far from such as many of the old painters of religious Art would have exhibited. In truth, Reynolds's strength lies not in historical works, whether secular or sacred, though he painted a considerable number of such subjects; he had not the vigour of conception, nor the imaginative faculty, nor the depth and dignity of feeling essential to the highest historical painting. The 'Nativity,' a composition of thirteen figures, was designed for a stained glass window, placed in the chapel of New College, Oxford. The picture itself was purchased by the Duke of Rutland, for 1,200 guineas, but was unfortunately destroyed, with eighteen other works, principally family portraits, by Reynolds, by a fire which took place at Belvoir Castle, the

the terrible conceptions of the great actress when,



THE INFANT HERCULES STRANGLING THE SERPENTS.

place at Belvoir Castle, the | He says: "Here, for a

"in the fulness of her beauty and her genius, she awed and astonished her audience, making Old Drury to show 'a slope of wet faces from the pit to the roof.'" Face and attitude are alike dignified, and in such a measure as almost to raise the picture to the position of the highest historical character—certainly to that of the loftiest histrionic representation. Reynolds was a true courtier, but not in the lowest sense of the word; he complimented Mrs. Siddons by writing his name on the border of the robe. The lady conceiving it to be only some ornamental work, examined it closely, and smiled when she found what had been done. The artist bowing, remarked, "I could not lose this opportunity of sending my name to posterity on the hem of your garment." This picture, originally painted for Mr. W. Smith, of Norwich, is now in the possession of the Marquis of Westminster.

'THE HOLY FAMILY' is in the National Gallery: regarding it as an expression of religious Art, nothing could scarcely be more unsatisfactory, while it shows that the colouring of the old Venetian painters was better understood and carried out by Reynolds than the feeling and graces of Raffaele, Da Vinci, or even Correggio. The best figure in the group is that of the young St. John, which is borrowed from the Cupid in Correggio's picture of 'Mercury teaching Cupid,' also in the National Gallery. Charles Lamb has left on record some severe remarks on this 'Holy Family.'

Madonna, Sir Joshua has substituted a sleepy, insensible, motherless girl; one so little worthy to have been selected as the mother of the Saviour, that she seems to have neither heart nor feeling to become a mother at all. But indeed the race of Virgin Mary painters seems to have been cut up root and branch at the Reformation. Our artists are too good Protestants to give life to the admirable commixture of maternal tenderness with reverential awe and wonder, approaching to worship, with which the Virgin mothers of L. da Vinci and Raffaele (themselves, by their divine countenances, inviting men to worship) contemplate the union of the two natures in the person of their heaven-born infant." The colouring of this picture is, as we have intimated, good—or rather it was, for it has in several parts become impaired; the execution, however, is not so careful as we generally find Reynolds's to be.

The influence which the works of Reynolds have exercised upon our school of painting, but more especially on portraiture, is universally recognised. With a more comprehensive view of his art than was shown by his master, Hudson, and his earlier contemporary, Ramsay,—with more originality of taste, and with far freer execution,—he showed how portraiture might be generalised, so as to identify the individual with the dignity of his intellect; while his fancy almost elevated it, as we have endeavoured to show in the portrait of Mrs. Siddons, above the rank usually assigned to it. In costume, he selected and adopted what was most conformable to the character



MRS. SIDMONS AS THE "TRAGIC MUSE."

Older by two years than the preceding picture is that of 'MRS. SIDMONS AS THE TRAGIC MUSE.' It was exhibited at the Academy in 1784: it is a noble portrait, and little else, for the two spirits of evil standing by the throne, one armed with a poniard, the other bearing a cup of poison, occupy mere subordinate places in the composition, though they aid in the expression of the painter's idea. The portrait is a striking likeness

of his subject, without implicitly following or offending the prejudices then

prevalent. His female portraits especially are designed with an exquisite covered, to the injury of his fame.

feeling of taste and elegance, while there are few among his most celebrated predecessors who have displayed so great a variety in their compositions. In endeavouring to make his "sitters" conform to his notions of what was right, he frequently found much difficulty, and at length gave it as his opinion—one which, even at this day, when good Art is better understood than it was nearly a century ago, is still incontrovertible—"that a relish for the higher excellences of painting is an acquired taste, which no man ever possessed without long cultivation, and great labour and attention." He laboured hard to reduce the science of his art, then but little understood, to something like certainty, both in his pictures and by his writings, proving, as John Burnet, one of his greatest admirers and most able critics, remarks, "That every picture must be conducted upon a winning and losing scheme, and that the portions of most consequence preserve their superiority only by sacrificing every other part to their advantage."

The rich and pure colouring of Sir Joshua's works has always been the subject of admiration with those who knew them in their primitive state: neither must the praise then bestowed be withheld at this distance of time, though, unhappily, too many of his pictures now come under the denomination of "faded beauties." Reynolds was a great experimentalist, and, in the pursuit of excellence, was not content with the ordinary routine of practice, but sought out methods not previously known, and worked accordingly—too often, as it has subsequently been dis-

Even these "shadowy glories," however, have a value far beyond that of many later works whose authors have risen up to rank and reputation.

To estimate aright what Reynolds accomplished, we ought to remember that, at the time of his appearance, the Arts were at a very low ebb in this country; and he had to lament, as a consequence, the want of a better education in his profession. The basis of all superior Art is ability in drawing the human figure, and knowledge of its anatomy; the valuable days of Reynolds's youth, the season when it is best, if not alone, acquired, passed without his obtaining this, the most essential part of early study. The want of the acquirement was felt throughout his life; for, owing to this unavoidable neglect, he never had attempted the execution of works which required great power of the hand over the form, without an exposure of his deficiency. Even his studies in the galleries of Italy availed not to supply what he lacked, for his attention was more directed to the style and colouring of the great masters, their expression and manner of treating *chiar-oscuro*, than to the form and composition of their subjects. The schools of Venice and Florence found more favour with him than that of Rome or Bologna; he looked at and admired Michael Angelo, Raffaele, and Caracci, but his heart and his sympathies were with other idols, Titian, Correggio, and even the Dutchman Rembrandt; these were the Art-divinities to whom he bowed down, and at whose altars

he offered up the sincerest worship. The painter, who was the intimate friend



THE HOLY FAMILY.



UGOLINO.

and associate of Johnson, and whom Burke eloquently eulogised after death, must have possessed no ordinary genius.

J. DAFFORNE.

## THE ROYAL PICTURES.

## THE ROCK OF ST. HELEN.

Delaroche, Painter. C. W. Sharpe, Engraver.  
Size of the picture, 1 ft. 2½ in. by 10½ in.

AT the sale of the unfinished pictures and sketches of the late distinguished French artist, Paul Delaroche, this work came into the possession of the Queen, having been purchased, we understand, by direction of her Majesty. The sketch, which is in oils, is very slight, little more than the groundwork of the subject, with the first tints of colour "laid in," to speak technically.

It seems a singular coincidence that the last picture on which the painter was engaged should have been a representation of a presumed incident in the last act of the great drama which commenced with the terrible French revolution, and terminated in the exile of him who had played so conspicuous a part throughout almost the whole of it. Delaroche found many subjects in the history of the first Napoleon; one of his finest pictures, of its class, is "Napoleon at Fontainbleau,"—not, however, a commission from the emperor, who, at the moment in which he is represented, has other thoughts in his mind than artists and their works: the thunders of Waterloo still echo in his ears; he has fled from that blood-stained field; pale with fatigue and discomfort, and bespattered with mud gathered in his sudden and rapid flight, he has thrown himself into a chair, in a small apartment of his palace, and appears to be waiting passively the entrance of his victorious foes, to lead him forth once more into captivity. That hour had not then arrived, but it was not long ere it came; when, finding all escape impossible, he surrendered to the English, as "the most generous of his enemies," as he expressed himself to the captain of the *Bellerophon*. The Rock of St. Helena was his destination, and his grave, till very recently.

It is here, then, that the painter's imagination sees his once imperial master seated on an elevated, and as it would appear, to human foot, an inaccessible rock;—a craggy height above the waters, to be reached only by the royal eagle,—to whom the captive might be likened, were he free to take wing when he pleased. The place, and the attitude of the dethroned monarch, are suggestive of meditation: he is possibly communing with the past, and, perhaps, in some such spirit as that to which Byron has assumed him to give utterance at the close of his extraordinary career, in the well-known lines, "Napoleon's Farewell to France."

But there are other thoughts than those of the past, which may be presumed to occupy the mind of Napoleon as we see him here: he may be looking forward to the future; not, however, to another period of conquest, and dominion, and glory, but to the future when life itself must follow in the train of all those earthly treasures that had been swept away from his grasp. The prisoner of St. Helena could never seriously have entertained the hope of eluding the vigilance of those whose captive he was; the escape from Elba had taught them a lesson to be kept deeply in memory; so that he could not but feel that the only release to be expected was that which the hand of death would effect; and in the contemplation of this final event he may, perhaps, at this moment be mentally exclaiming, in the language of another poet, an anonymous writer:—

"Oh, bury me deep in the infinite sea,  
I should burst from a narrower tomb;  
Should less than an ocean my sepulchre be,  
Or wrapped in less horrible gloom?"

The picture is, as has been already intimated, nothing more than a painter's fancy, or dream, and admits of an imaginative description only; its character is poetical throughout, even to the treatment of the sky, which presents the appearance, in its unfinished state, of a gloomy sunset, in harmony with the principal feature of the subject. Had Delaroche lived to complete the work, there is no doubt he would have rendered it worthy of his high reputation; in its present state, it can only be regarded as the idea of a great mind.

It is in the collection at Osborne.

## VISITS TO ART-MANUFACTORIES.

## No. 12.—THE FLOOR CLOTH MANUFACTORY OF MESSRS. KINDON AND POWELL.

THE use of painted canvas for covering floors is, comparatively, of modern introduction. The earliest specimens were of the crudest possible character. If any pattern was attempted, diamonds, or merely crossed lines, were the greatest efforts in an artistic direction. Marbled floor cloths, and very rude imitations of stone, were introduced occasionally—a long period elapsing before any elaborate designs were seen on this kind of manufacture.

The designs on painted canvas, or floor cloth, up to a late period, were far from satisfactory. The floor cloth was regarded as being merely a durable covering for the floors of halls or passages, and little or no attention was given to the style of ornament printed on them. Even up to the present time, there is not that exact attention to the agreement of the colours on the floor, with those adorning the wall, which is to be desired. The eye is frequently attracted by some glaring colour beneath the feet, by which the more tranquil tints around the apartment are, often, offensively interfered with. These remarks are as applicable to the carpets with which many a drawing-room floor is covered, as they are to the floor cloths which are spread across the hall. It must, however, be admitted, that a gradual improvement is taking place, and that in many of the large floor cloth manufactories we find designs of considerable elegance, in accordance with the principles of educated taste. This is, in a very marked manner, the case with the manufactures of Messrs. KINDON and POWELL, whose works we have lately visited, and which we must now endeavour to describe.

FLOOR CLOTH must be defined to be canvas painted on both sides; the under side is plain, while the upper side is ornamented. It will be evident, therefore, that any amount of artistic skill can be bestowed upon a manufacture of this character, the only limits being the cost of production. The canvas for floor cloths is made at and near Dundee and Montrose. It being required often in very large pieces, and without seam, there are distinct looms adapted to this manufacture. The length of the warp often exceeds one hundred yards, while the woof threads vary from eighteen to twenty-four feet. The production of this enormous piece of textile fabric is effected in gigantic looms, two men, one on each side, being employed in throwing the shuttle backwards and forwards.

The canvas, such as we have described, is received at the floor cloth manufactory in bales containing from 100 to 113 yards in length, and weighing about 5 cwt. each. One of these is opened, and from it is cut the quantity required to make a piece. This is done on the floor of the *drying-room*, whence the piece thus cut off is wound on a wooden roller and taken to the *frame-room*. In this room a number of substantial wooden frames are set up, a few feet apart, and on these the canvas is stretched, preparatory to the painting. A space of a few feet is left between every two frames, and this is occupied by a scaffolding of four tiers, any tier of which may be reached by means of a ladder placed at the end of each frame. The roller holding the canvas is set up on end, and it rests on a low carriage, constructed for the purpose, which is wheeled along as the canvas is unwound. The first step is to bring the sheet of cloth parallel with one of the upright ends of the frame, and make fast its edge by nailing it to it from top to bottom. The unwinding of the canvas then

proceeds, a temporary fastening being made to the top beam by means of a *quickset*, or arrangement of hooks, preparatory to the subsequent straining of this immense sheet.

When all the canvas is unrolled, the other end is also attached to the frame; but the whole yet remains hanging loosely, and has to be tightened. This is done by lengthening the frame by a system of screws. The upper and lower horizontal edges are then secured to the beams, and stretched out in a similar manner. The whole at length becomes as tight as the head of a drum, and it sometimes happens, if this be done in dry weather, and a change to wet suddenly takes place, that the tension is so much increased as to split the canvas. The natural property of the spiral fibres of flax is to become shorter when they absorb moisture, and consequently the canvas shrinks.

In order to prepare this extensive surface for the reception of the paint, a weak solution of size is laid on with a brush, first on the back or under surface. The priming is then carried on over the face, and while it is yet damp the canvas is well rubbed with pumice-stone. This softens down any irregularities, while the size fills up the interstices, and keeps the paint, which is afterwards applied, from penetrating too far, the effect of which would be to make the floor cloth hard and brittle. This *priming* and *pumice scouring* is carried on from the top of the frame downwards; one man applying the size, while two follow with the pumice-stones.

The first process being completed, and the surface dry, a coat of whitening and ochre, with linseed oil and ordinary driers, is applied. It is first thrown on in dabs, with a short thick brush, and afterwards spread with a steel trowel, about two feet long, very elastic, and having the handle near one end. When a large surface has been gone over with considerable force, the trowel is held obliquely, so that its edge alone may act, and thus a large portion of the paint is scraped off again, and the high threads of the cloth become visible. But the paint has been thoroughly worked into the web of the cloth, filling up inequalities, and making the surface level. The *trowel colour*, as it is called, is left to dry during from ten to fourteen days, according to the weather: a second and thinner coat is then smoothly laid on in the same manner, and when this is also dry, certain marks are made which shall enable the manufacturer at any time to identify the cloth as of his own make. This completes the operation for the under side of the canvas. The upper surface of the canvas has to be prepared with much greater care. The process is commenced by applying size and pumice-stone, as before. A *trowel colour* is also laid on, but when this is dry the face is carefully pumiced, in order to get rid of the slightest lump or knot. Two more *trowel colours* are added, with the use of the pumice-stone between each. A fourth coat of paint laid on thinly with a brush, and called *brush colour*, forms the ground of the future pattern, and completes the floor cloth, with the exception of the printing. This last colour is more carefully prepared than those which form the base, or preparatory layers.

This series of operations occupies from two to three months, during which time, if the article be of the best quality, the canvas has increased in weight nearly fourfold; but if an inferior sort of floor cloth be intended, then the number of coats of paint and the weight will be proportionally less. The cloth is now to be removed from the frame on which these operations have been effected: this is done by running a sharp knife along the edges, so as to detach it; it is then covered on the face with paper, rolled and hauled up into the printing-



P. DELAROCHE. PINXT

C. W. SHARPE. SCULPT

THE ROCK AT ST HELENA.

(THE LAST SKETCH OF DELAROCHE)

FROM THE PICTURE IN THE ROYAL COLLECTION



room above, by means of ropes and pulleys. The printing is performed on a flat long table, and the floor cloth is drawn up and along its surface in portions as required. Wooden blocks, similar in principle to those used in wood engraving, are employed to stamp the pattern; but as the latter generally consists of several colours, a separate block is required for each colour. There are, therefore, as many separate printings as there are colours, and these are sometimes seven or eight in number. Block-making is quite a separate trade from that of the floor-cloth manufacturer; and one cause retarding the improvement of the designs used, is the independent operations of the printing block maker.

In preparing a set of blocks for printing floor cloths, an accurate coloured sketch of the design is first made on stout paper. A blank sheet of paper is then placed under this, and by means of a sharp point, all that portion of the device including one colour is marked upon the under sheet in a series of holes. This sheet being removed, another is placed under the pattern, and all the figures of another colour are pricked out in a similar manner. Thus the pattern is dissected on as many sheets of paper as there are colours to be printed. This being completed, the several parts have to be transferred to the blocks. For this purpose one of the pricked sheets is fixed on the surface of a block, and a little powdered charcoal is dusted over it from a muslin bag, and dabbed upon the paper so as to penetrate the holes. A dotted line is thus made upon the block, which serves to guide the pencil of the engraver when the paper is removed, and enables him to draw the portion of the pattern required for that block. The same plan is pursued with other blocks, which are then ready for the engraver, who cuts away the wood, and leaves the pattern in relief. When a solid mass of black or white occurs in the pattern (as the squares employed to imitate marble), it is sometimes filled in by hand, or the wood is cut into a series of narrow channels crossing each other at right angles. These hold the ink, and produce the intended effect, whereas a large unbroken surface fails to take up the colour equally. Sometimes brass wire is inserted to form a pattern, and then ground down level; but this makes the block inconveniently heavy.

The engraved portion of the block is of pear-tree wood; to prevent warping this is fastened to two blocks of deal, glued and pressed together; the fibres of each crossing the other at right angles. The printing surface is about 18 inches square, and is soaked in oil while new, that it may take up the colour more readily. The cost of a block, including the engraving, varies from two to four guineas; so that in large establishments, where several thousand blocks are required, the value of this portion of the stock is great. The blocks not in use are carefully preserved in a room set apart for that purpose, and where a tolerably equal temperature is maintained.

The printing of floor cloth is conducted in the following manner:—On a table is placed a number of flat cushions, each about 3 feet square, consisting of pads of flannel covered with smooth floor cloth. By the side of each cushion stands a pot of colour, from which a boy, called a *tearer* or *tierer*, takes up a portion with a brush and spreads it over the cushion, first passing his brush from top to bottom, and then across the cushion, till a shallow but equable bed of paint is prepared. Each cushion receives one colour only, and when the printing is in several colours, the boy has his full employ in keeping the cushions well supplied. A portion of floor cloth being unwound and spread upon the printing-table, a man hastily passes a steel scraper over it, and a second

follows with a hard scrubbing-brush, so as to roughen the surface slightly for receiving the colour. The printers, their number agreeing with the number of colours to be printed, now proceed. The first, holding his block by a handle attached to the back, presses it down on the cushion to imbibe the desired colour; then takes it to the cloth, and carefully placing it, so that a point in the block fits into a hole at the right hand corner, holds it firmly, at the same time striking it several times with the handle of a heavy hammer. He then lifts up the block, and a clear impression is left of a portion of the pattern in one colour only. Taking a fresh charge of the same colour he makes a second impression by the side of the first, and so on in regular rows along the whole extent of the cloth upon the table, taking care to keep his squares perfectly true and even. When this first printer has advanced a little way, a second printer charges his block with a different colour, and begins precisely where his comrade did, delivering his portion of the pattern with a few strokes of the hammer, as before. After him follows a third, and as many more as may be required to form the most elaborate pattern. Thus the device is rapidly perfected, and the first printer, who is necessarily in advance of his comrades, has time to examine the work, and to supply any flaws with paint of the proper colour, with a camel's hair pencil. Suppose the pattern be in six colours—viz., a dark green ground, black, white, yellow, red, and light green. The ground having been previously prepared, the printing is performed by five blocks in succession, one of which takes up and prints the white colour, another the yellow, a third the red, a fourth the light green, and a fifth the black, which is usually employed to heighten the general effect. As the printing proceeds, the cloth is turned over and gradually descends through an opening in the floor to the drying-room, where it remains for months. The process may be hastened by the use of drying oils, but this makes the floor cloth brittle. Narrow widths of floor cloth for passages, stairs, &c., are first cut the required width and then printed in the same manner as the wide, except that a space is left on each side for the border, which is subsequently put on with smaller blocks.

Such is an outline of a very interesting series of processes. The preparation of such large sheets of canvas necessarily requires most extensive premises, and arrangements of great strength. The cloths are of two widths: one is 20 yards long and 8 yards wide, or it contains 160 square yards; while the other is 30 yards long and 6 yards wide, or it contains 180 square yards. Each pattern on the 20 by 8 cloth will weigh 10 cwt. In Messrs. Kindon and Powell's establishment we saw 120 such patterns hanging in one room to dry, consequently a weight of 60 tons was suspended from the beams. In these rooms the cloths hang for six months to dry and harden.

In the Great Exhibition of 1851, the Americans were exhibitors of choice varieties of floor cloth. It was admitted by all that, in this particular manufacture, they far excelled any of the European exhibitors. This led our manufacturers to study the means of improving their productions. Originally the printing was effected from blocks which, being cut in small squares, and the colour being taken up on the surface of these only, left spaces on the canvas corresponding with the vacant spaces on the block upon which there was no colour. By using a second block, the raised spaces of which correspond with the cut spaces of the other block, and employing the process of double printing, the whole surface of the canvas is covered. This is one of the improvements effected by the Exhibition of 1851, in this par-

ticular manufacture. Another is the use of the "consolidated block," that is, of a block merely cut into small squares. The whole of the colours having been printed on the canvas, the consolidated block is applied *without any colour*, and it gives a peculiar uniformity to the whole.

It is gratifying to adduce another proof of the beneficial "helps" our British manufacturers derived from the power, supplied to them in 1851, of comparing their works with those of their rivals—of borrowing useful hints, and thus obtaining improvement.

Many of the designs now produced are derived from the finest examples of Roman tessellated pavements and from encaustic tiles. There is a consistency in this, and we hope to see an improved taste leading more generally to the adoption of such suitable styles. Although those intelligent manufacturers are compelled to produce for the public numerous designs which we may designate as being old-fashioned, we are bound to admit that they are making every effort to introduce novelties which are characterized by their beauty and their great good taste.

Painted cloths, in considerable variety, are manufactured in this establishment. We were much struck with the peculiar elegance of a series of roofings for railway carriages, and of ornamental pieces to be placed on the walls, at the back of wash-stands. Upon many of these, high artistic skill had been employed. Table-covers, in various patterns, are also produced, and in these the imitations of woods were remarkable; the graining was peculiarly fine, and the copies must have been made with great care from real specimens.

Painted cloths, for covering stair carpets, were introduced by Mr. Powell; many of these merit equal praise to that which we have felt it our duty to bestow upon other productions from this manufacture.

Those who can remember the miserable paucity, as well as the character, of the designs that were adopted, not many years ago, to "ornament" floor cloths, will be especially gratified by an inspection of the several works produced at this establishment.

We had almost forgotten to mention, amongst other things, the manufacture of borders for passages. The preparation of these is, in general character, the same as that which has been described for the larger kinds of floor cloths, differing only in the facility with which those smaller pieces are handled. These passage cloths are made of the following widths, and known by the designations first given:—

2-4ths, or  $\frac{1}{2}$  a yard,  
5-8ths,  
3-4ths,  
4-4ths, or 1 yard,  
5-4ths and 6-4ths;

and for the Irish market, and that market only, they manufacture cloths of 8-4ths, or two yards wide.

In the manufacture of floor cloths, the best whitelead paints only should be employed; the zinc whites and barytes whites are in many respects objectionable, notwithstanding the purity of the colours obtained. Floor cloths are subjected to severe usage; they are trodden on with boots covered with mud, and holding gravel, which abrades the surface, and they are very frequently washed. Lead combines with the oil, and forming actually a plaster, paint prepared with it resists this severe usage. Zinc and barytes are only *mixed* with the oil—they do not combine—and so they rub out of the dry oil, and are readily removed by water. In all cases, however, the use of soda should be strictly forbidden, since by combining with the oleaginous matter and forming a soap, the paint washes out, and the floor cloth is rapidly destroyed.

ROBERT HUNT.

## CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."  
THE NUDE IN ART.

SIR.—It is probably in your recollection that in June last I took the liberty of addressing you on the subject of employing women as nude models. My letter was anticipative of the article which you promised on the subject, and I pointed out that the grave objection to the practice taken by some, whose abilities and social position entitled them to be heard, lay not so much in its deleterious effects on the minds of the students, as in the painful degradation which it involved on the part of the woman.

In your July number the promised article appeared; and although so long a time has intervened (through my attention having been unavoidably occupied with other matters), I cannot forbear entering my humble protest against its arguments and spirit. I feel the more freedom in doing this as I am satisfied the composition in question is no production of the Editorial pen. The contrast is striking between its boisterous tone of angry recrimination, and the genial writing which makes the *Art-Journal* as beloved for its literature as it is admired for its illustrations.

Passing by the elegant personalities of the exordium, which (in singularly feeble English) represents Lord Haddo's party as *martyrs to a chimæra*, opening a *budget of prejudices*, utterly ignorant of the rudimentary necessities of Art-study, and destitute of a *modicum of knowledge of the subject*, we find the first tangible statement to be this, that Lord Haddo's proposition is in effect the extinction of all sculpture, poetic and historic painting. How is this? Is Angelo's 'Moses' not sculpture? Is Raffaele's 'Transfiguration' not historic painting? Yet Lord Haddo's proposition is in nowise inimical to the production of such works; and those who support it will certainly not be frightened by such sweeping and fallacious generalizations as this. Neither will they be careful to scrutinize the comparative virtue of the parliamentary division-list. Their protest rests not on opinion, but on acknowledged fact—a fact which is so repugnant to the unsophisticated conscience of every man amongst us as to preclude all necessity of counting heads. On the other hand, there was never an evil custom under the sun which had not the example and countenance of men, more or less honourable, to plead in its defence. With regard to the alleged freedom from contamination in the case of artists generally (which can be asserted much easier than it can be proved), it does not touch the ground of my objection, which rests entirely on the female degradation involved.

It avails nothing in reply to this charge to say that the outcasts which invest our streets have fallen to a state useless for the purposes of the limner. Undoubtedly they have; but from whence are their wretched ranks recruited, but from women who have first lost self-respect and then trafficed in their shame? Your correspondent very gravely assures us that models are women of "fair repute," and that if otherwise, the scandal would exclude them from every Art-school. Surely it is worse than idle to talk of fair repute and the avoidance of scandal, when the instincts of every uncorrupted woman tell her that the act required is infamous. Are we to be told that the sense of shame is a delusion—a mere conventional hypocrisy? It would seem so; for the Premier's strange jest is reproduced in serious proof that it is impossible to define the "minimum of dress" allowable. Are we then to argue, that because some tribes of savages have sunk so low as to have lost the instinct of shame,

therefore the limits of decency cannot be defined? As well might it be said that our astronomy is delusive, and our religion a fable, because the savage beats his drum to frighten away an eclipse, and grovels before his fetish. Deplorable must be the cause of which such an assertion is brought in support. As a joke it was unfortunate: as an argument it is insane.

The proverb *qui s'excuse s'accuse* has never been more forcibly illustrated than when your correspondent insists so much on the precautions taken to avoid and punish indecorum in schools for life-study. Why this anxious care to prevent irregularities if there exists nothing to provoke them? Why this exclusion of visitors and vehement protest against the admission of any students not duly qualified, if there were not something at which the uninitiated might be scandalized? We, who think with Lord Haddo, neither accuse "William Etty" of indecency, nor the academicians of profligacy; but we maintain that modesty is the natural rampart of virtue, and that modesty and nude female models are at irreconcilable variance. If not, who and what are these models? Are they hired for the service? Is it a calling not named in the "Directory," nor recommended to public notice as a branch of female employment, but of "fair repute," and with its established tariff of prices recoverable at law? Or are they amateurs, volatile house-maids out of place, or romantic ladies enthusiastically devoted to high Art? If the former, would an artist (or his wife) object to receive an unemployed "model" into the house as domestic servant? If the latter, do artists ever meet their "models" in society; and if so, is it *en règle* to refer to their professional acquaintanceship? Your correspondent tells us from what class they are *not* taken, but he is ominously silent as to whence they are taken. The omission is easily supplied. It is a significant alternative. If the brothel do not furnish them, the green-room must. No atmosphere but that of the foot-lights can impart such "fair repute" to a woman as to enable her to appear unclothed before a class of students without "scandal." The merry Pope who had for his Madonnas the portraits of his mistresses is far surpassed by the happy alchemy of modern Art, which transforms the *figurante* of last night's ballet into one of those "divine creations," the contemplation of which is thought to be so efficacious for the moral elevation of the masses.

Your correspondent's article is as unhappy in its attack as in its defence. In twitting his opponents with what he thinks the absurdities inseparable from their theory, the writer forgets himself so far as to affirm, that if public money be withheld from Art-schools on Lord Haddo's motion, it ought to be made penal to study from nude models anywhere. But the remark is obvious, that to refuse public support to a practice is widely removed from prohibiting it by penal enactment. Ought the Agapemone to be *endowed* because it is not *suppressed*? Yet such is the inevitable inference to which the nude-model apologist is committed by such an argument.

In the same manner it is maintained, that if we discountenance the employment of women as nude models, we are bound by consistency to "gut the Greek schools of the British Museum, and enter a crusade against every piece of nude sculpture in these realms." A very little consideration would have saved our opponents from damaging their cause by so weak a fallacy. Time was when popular taste permitted and encouraged our imaginative writers to throw the spell of their genius over subjects as indecent as nude models. Poets, dramatists, and novelists claimed the entire field of human nature as their legitimate domain, just as our artists claim the entire human figure now.

But popular taste has happily improved in the one case; and what is the result? We do not banish Sterne and Smollett from our shelves, but we do not imitate them. Be it remembered, however, that this allegation is not a *reductio ad absurdum*. Lord Haddo's iconoclasm would not "gut" our museums of Art: many of the noblest monuments of antiquity would survive the purgation. But, were it not so, an empty Greek gallery would not bring back chaos. Some of the grandest phases of humanity have been exhibited under conditions very far removed from Art-influences. This is not said in rude disparagement of Art, but to remind its too eager votaries that "the rudimentary necessities of Art-study" are not of that paramount nature as to over-ride moral considerations. The domain of Truth is certainly as sacred as that of Beauty; and it is not competent to any profession, when on public trial for an alleged offence against propriety, to entrench itself behind the dogged assertion "that the study of the figure cannot be relinquished." On the value of such study, in an artistic point of view, the opinion of the profession is to be respected, but on its accordance with morality the public will judge for itself. Let not Canute fix his chair too firmly, for the tide is flowing fast—popular taste in this respect advances every year in purity; and, if the Bible predict rightly, the chair will have to be moved before long.

It occurs to me that in estimating the character of the "models" I have omitted a small and (I would hope) exceptional class; namely, those whose "*poverty, and not their will consents*." There may be distress so desperate as to prompt unfortunates (whom their education has unfitted for labour) to endure any indignity short of actual defilement, and to whom the Art-school seems the only escape from starvation or utter ruin. Do, then, our Art-schools demand public subsidies to enable them to trade on such broken hearts as these, while at the same time their members felicitate themselves on their virtue? If so, your correspondent's silence has more wisdom than all his words.

The importance of the subject must form my apology for the length of this letter. Commending its thoughts to your serious and candid consideration, I have the honour to remain

EDWIN J. JONES.

25, Brunswick Street, S.E.

[We print this letter not only for its own merit, but on the principle of "fair play;" although, as our readers are well aware, we entirely dissent from the view taken by the intelligent writer. It is not difficult to show the utter fallacy of some of his arguments, nor, as we think, to prove the disastrous effect to Art that would arise from the adoption of a course such as the writer recommends to the artist and the student. It is not easy to deal with a subject so delicate; but the argument may be summed up in a sentence, the high authority for which no one will question—"To the pure all things are pure."]

## THE WROXETER EXCAVATIONS.

SIR.—I regret to say that the excavations on the site of the Roman city of Uriconium are on the eve of being interrupted through the want of funds, and I will ask permission through your columns to take the opportunity of stating briefly the extent of the discoveries already made, and of appealing to the public for support in continuing them. It is proposed to discontinue the work during the winter, and to recommence on the approach of longer days, when we hope to have sufficient funds in hand, keeping only one man employed to take care of the ruins already uncovered, and I may add that the excavations will still remain open to visitors.

The discoveries hitherto made are these:—First, the basilica of the Roman city, or, in plainer terms, the town-hall, an extensive building, which from accidental circumstances at the commencement of the undertaking the excavation committee were obliged to fill up. Second, the extensive public

baths of Uriconium, of the importance of which your readers will form some notion when I tell them that this building covers four times the space of the baths discovered at Pompeii. It is the more interesting to be able thus to examine in our own island the public sanitary institutions which were established here by the Romans at a moment when the question is so much agitated of introducing the same description of baths among our modern population. Third, a building, also of some extent, which there can now be little doubt was a market-place. Fourth, a laboratory of some description or other, with the remains of furnaces and other circumstances which lead me to look upon it as the workshop of an enameller, and this opinion seems partly confirmed by a recent and curious discovery. Just within the entrance of this workshop a heap of sixty coins were found, and near them the fragments of a small earthen vessel which had perhaps contained them; among, or close to these coins lay a steel button, beautifully ornamented by damascening, and apparently dropped there when it was quite new, and I suspect made in this identical shop. The coins, which have not yet been fully examined, will give another clue to the exact period when the Roman city was destroyed. Fifth, some buildings between this workshop and the baths, and adjoining the south wall of the basilica, which were very puzzling at first, but further excavation seems to demonstrate that they were public *cloacæ*. All these buildings, with some others which have not been opened, form an extensive square, bounded on the north and south by parallel streets and on the west facing the Forum of the Roman city. It will not be possible to examine the Forum itself, because the modern road occupies the middle of it, but accidental discoveries made in the field on the other side seem to show that it had a large central area, enclosed with short stone pillars, and perhaps rails. On the south of the southern of the two streets the buildings are found to continue along the side of that street, and of another which runs southwardly at right angles to it, and which has a gutter on one side; but it is not at present possible to say whether these are public buildings or private houses.

It will thus be seen that a very interesting, though small, part of this great Roman city has already been brought to light. Any one who has recently visited the Museum in Shrewsbury knows how many objects illustrating the condition and manners of its inhabitants have been deposited there. In fact, the importance of these excavations has now become too well attested to allow them to depend on the subscriptions which can be collected in the way we have been collecting them; and I think the time is come when Her Majesty's Government might take it up as a work of national interest, and I have no doubt that any grant for this purpose would not be an unpopular one. I see in the columns of one of our literary journals at this moment a book advertised under the title "Carthage and its Remains: being an Account of Excavations and Researches of the Site of the Phœnician Metropolis, and in other adjacent Places, conducted under the Auspices of Her Majesty's Government." Surely, if money can be found for excavating the ruins at Carthage, it ought not to be wanting for excavations on the site of one of the ancient cities in our own island, which are certainly of much greater importance to us and to our national history. As this assistance, however, is not at present given to us, we can only continue to look for public subscriptions, and they will be gladly received, and may be sent either to the bank of Messrs. Masterman, Mildred, and Co., in the City, or to your obedient servant,

THOMAS WRIGHT.

Sydney Street, Brompton.

[We earnestly hope the appeal of Mr. Wright will be responded to: surely, if the Government can find funds to excavate at Carthage, it can supply them to disinter in Shropshire. It is impossible to say how much light may be thrown upon the history of these islands by a proper examination of the ruins that are now covered with earth at Wroxeter: more than ample recompense has been obtained by the discoveries already made; those who have seen the ground and its "produce" will have no doubt whatever that an enormous harvest will reward those who delve and throw up the clay that covers the buried city. We have recently visited these "Ruins," and can testify as to their rich "yield": not a hundredth, scarcely a thousandth, part of the ground has been explored, yet the Museum at Shrewsbury contains an immense mass of curious matter—the results of limited private subscriptions. It is impossible for public money to be more wisely expended: the purpose concerns the whole kingdom and its future. The records of the Romans in Britain are involved in dense obscurity: there cannot be a question that inquiries here would secure a large and valuable contribution to British history. And it is not only here that the labours of the antiquary may enlighten the historian; throughout the kingdom there are many such buried cities, though few, perhaps, so extensive as Uriconium, from which valuable witnesses might be disinterred to tell us much which the whole world is anxious to know. A strong and combined effort on the part of the press would surely stimulate Government into energetic action.]

## THE PHOTOGRAPHS OF M. ALBERT, OF MUNICH.

Our correspondent at Munich has furnished us the following communication:—

A work has recently appeared in Munich of the greatest interest to all lovers of Art. It may be said not only to form an epoch in photographic art, but in Art generally, and cannot fail to attract public attention, nor will any who see it be able to withhold their admiration. As yet we have met with nothing like it, whether as regards the bold size of the plates, the clearness of the impressions, or the value and interest of the masterly drawings which here are copied.

In a late number of the Journal we alluded to the works of Wilhelm von Kaulbach. In that paper no mention was made of his many minor works;—minor, however, only when compared to his own grander compositions—illustrations to the works of Goethe, for example, or other exquisite little pictures full of the most playful fancy. But these, though not mentioned, have an equal claim, with his greater productions, to our delighted admiration. They were not named, merely because it was our wish to mark with broad lines his various qualities: and the works then cited were sufficient for our purpose. And it is these most genial productions of a great master which are given us in the photographs in question; not as they have been transferred by some intermediate process to the copper-plate, wood-block, or stone, but direct from the hand of their author, with all the expression which an artist can impart to an outline or a touch, but which is inevitably partially lost in even the exactest manual copy.

These photographs are, indeed, counterparts of the original drawings. They are of the same size even, 2½ feet high. So exact is their resemblance to the original drawings in tone, texture, and general appearance, that Kaulbach himself, when he saw them, did not know them from the originals; and reproved a friend for passing his hand over the impression, saying, "that was not the way to treat a finished chalk drawing." We all know the value attached—and justly so—to the original drawings of a great master. It is natural that such should be valued, for in them lies the very soul of the artist himself, guiding his hand, and here letting it glide along with the utmost lightness, while there, in bold and harsher touches, sterner emotions become visible as they pass over his mind. Who has not longed to possess such, and felt how insufficient was the best engraving, or other copy, when placed beside the original piece? For in a drawing there is more individuality than in any other of an artist's works. There is more of himself in it than in a picture. In the lines and outlines, all clear before you, he reveals his inmost self. And this it is which *really* gives such so peculiar, so unique, a value. We not only have a drawing, we have a portion of the man, too; and, therefore, do we set such value on these copies of M. Albert. Each one is, in reality, an original drawing, in the fullest sense of the word, from the hand of William von Kaulbach.

As regards size merely, these would be extraordinary works; for a height of thirty inches is something quite out of the common. Every part, too, every line and shade and gradation, is as clear as in the original drawing. These drawings are eight in number: from Iphigenia, Werther, Faust, Egmont, Hermann, and Dorothea, &c. The second, 'Lottchen surrounded by the Children,' to whom she is dispensing their afternoon meal at the moment that Werther enters, is as perfect a gem as the most enthusiastic collector could wish. What a glorious specimen of womanhood is that lovely female figure! And then the children, especially the girl with month open to receive the coming morsel! And the sly humour in that little rogue pocketing the fruit in the background! We ask if there is any one but Kaulbach who could portray such a scene with like truth, and grace, and delicacy?

The scene from Faust will also be a favourite. Margaret is prostrate before the altar, and every limb denotes the inner struggle and the mental

agony. The group of gossips at the well in the background is as essentially a Kaulbach emanation, as Falstaff or Launcelot Gobbo is peculiarly Shaksperian. How much that chattering group, too, adds to the deep pathos of the event!

But we will say no more in praise of these magnificent photographs. They will soon be in England, and then all can judge for themselves. We doubt not they will, before long, adorn the walls of many a room; and for those especially by whom the works which these photographs illustrate are held dear, they will prove an invaluable acquisition.

M. Albert intends publishing copies of the bronze figures in the throne-room at Munich, each photographed figure to be thirty inches high. We have seen one, from his atelier, of the Archduke Joseph, erected at Vienna, and from this specimen can judge of what the projected work will be.

C. B.

## BLASHFIELD'S TERRA-COTTA WORKS.

On more than one occasion we have invited attention to the revival of the ancient art of producing various works, both of a purely decorative and also of a practically useful character, in *terra cotta*. This term simply signifying "baked clay," is always understood to imply at least something of an artistic quality in any object, as distinguished from similar objects when they are included under the common title of "pottery." Thus *terra cotta* is artistic pottery, and the production of it constitutes an Art-manufacture of the highest order of importance and interest.

It will be understood that all *terra cottas* are fictile works, which have been exposed to great heat, but which are altogether without any glaze or enamel. They include objects designed for every variety of purpose, and are particularly such as are calculated to be applied under circumstances which subject their hardness and durability to very severe tests.

The eminently satisfactory condition of this Art-manufacture at the present time in England, is exemplified in a striking manner by a large and widely diversified collection of specimens, in the galleries recently opened at No. 16, Great Marlborough Street. The *terra cottas* which are there open for public inspection are all the productions of Mr. J. M. Blashfield, and they are manufactured at his works at Stamford. We have carefully inspected Mr. Blashfield's collections, and we have sincere gratification in recording in strong terms our unqualified admiration of them. While demonstrating the applicability of his processes to works of the noblest class of sculpture, Mr. Blashfield has been no less careful to show that he knows how to treat the simplest object with equal thoughtfulness. Accordingly, statues, busts, and vases, appear in their collections happily associated with flower-pots and other unpretending productions. All, however, are equally good: and all combine to illustrate at once the universal applicability of the material and the process, and the skill and versatility of the manufacturer.

The distinguishing qualities of Mr. Blashfield's *terra cottas* are their extreme hardness, the compact closeness of their texture, and their possessing surfaces smoother than was obtained in the finest examples of antiquity. The high degree of fire to which this *terra cotta* is subjected, renders it absolutely impervious to moisture, and capable of enduring without injury the extremes of heat and cold: thus it may claim a durability equalled only by bronze or granite, and it retains a sharpness of surface unaffected by changes of atmosphere or climate. Mr. Blashfield has also been very happy in the artistic treatment of his skillfully compounded materials. In form, colour, and general decoration, his *terra cottas* really leave nothing to be desired. It is another important quality in these works, that they can now be produced at a very moderate cost; and consequently, instead of being regarded as luxuries accessible only to the wealthy, they have become generally available by the public at large. It is to be both hoped and expected that the existing great demand for these *terra cottas* will be very considerably increased. The Stamford works already provide employment for not less than five hundred persons in the different departments of the manu-

facture: but even this large staff will admit of any such an amount of additional strength as a continually growing demand for the *terra cotta* may require.

There is one point that we would earnestly press upon Mr. Blashfield, which is, that in his designs he should aim at originality. He has proved himself able both to reproduce the finest specimens of bygone ages, and to execute the conceptions of his own mind. It was not only desirable but necessary that for a while the *terra cotta* of antiquity should serve as actual models to the modern Art-manufacturer. The time has come, however, in which all copying may be advantageously made to yield to an independent course of action. Mr. Blashfield now will do well to depend more upon himself than upon his ancient predecessors, and study rather from nature than from Greek models. He thus will render his works more thoroughly his own, and will be more truly identified with the era which has witnessed their production. It also appears to us most desirable that Mr. Blashfield should add largely to his collections of architectural details. The true value of *terra cotta* in the architecture of our own day is now beginning to be felt and appreciated; and we are convinced that its use will become very general so soon as it is moulded into the numerous varieties of objects suited to the requirements of the architect and the builder, which it is so well qualified to provide. We strongly recommend our readers to visit Mr. Blashfield's collections in Marlborough Street, and to examine them with thoughtful attention.

#### ART IN THE PROVINCES.

**SOUTHAMPTON.**—The usual annual examination by an inspector of the Department of Science and Art, of the works executed by pupils of the Southampton School, and the branch school at Romsey, took place during the first week in October. Although the drawings submitted in competition are about the same in quantity as in the preceding year, and show considerable care and ability, the number of medals awarded this year has been only seven. This is a falling-off compared with last year, and it is mainly attributable to the fact that the Department of Art has recently raised the standard of excellence required to obtain a medal, and come to the resolution of making a grant to the school of ten shillings (in works of Art) for every medal awarded. Another reason is, that "the Art Pupil-teachers" works are no longer eligible for local medals; and this also materially lessens the number of awards, as their works are usually amongst the very best exhibited. The examination is conducted by papers in geometry, free-hand, perspective, and model drawing, done in the inspector's presence, and within a given time. The whole number of papers taken for the recent examination was 345, which is an increase of nearly one hundred over those taken last year; thus affording evidence of the steady increase of Art education, and of the general appreciation of its importance.

**TAUNTON.**—A report has reached us of the last annual meeting of those interested in the Taunton School of Art: it states that the number of pupils returned in attendance during the year ending June, 1860, was as follows:—Pupils at the central school, 158, including 49 from private schools; children from public schools, Wellington and Taunton, 416; making altogether 574 pupils receiving instruction in drawing from the master and Art-pupil teachers of this institution. Mr. A. Mills, M.P., who presided on the occasion, congratulated the meeting on the progress of the school; and proceeded to remark that out of the eighty schools of Art in England, he had selected a number, some of which had a population five or six times, all more than twice, the size of Taunton, (these towns included Nottingham, Cheltenham, Wolverhampton, Bath, Yarmouth, Carlisle, Halifax, Lancaster, Leeds),—and he found that the fees paid by the Taunton School of Art exceeded any one of them. It was a very encouraging circumstance that the school, now in the fourth year of its existence, should have attained so very favourable a position; but it should be stated that by far the largest proportion of those fees came from the morning class—a class attended only by the wealthy portion of the community. He regretted that the school had not succeeded so well with regard to the artisan and tradesman class. Now, considering that there was one department of Art-manufacture in which Taunton had attained considerable celebrity—that was

the art of carving—he thought it especially desirable that prizes should be awarded for the encouragement of this art. He had therefore resolved to offer a prize in drawing with a view to encourage the department of wood-carving, in the hope of inducing more mechanics to join the classes; for he believed that the main object for which schools of Art were established would not be attained unless they attracted that class of which he had been speaking. Mr. G. C. Bentinck, M.P., also addressed the meeting, and offered a prize for competition. Nineteen local medals were awarded; thirty students passed the second grade, or advanced examination; and sixty-four the elementary, or first grade. Two of the students, William Tucker and J. Willis, having passed the necessary examinations, have been awarded free studentships by Mr. Bowler, one of the Government Art-inspectors. Mr. Mills referred in terms of special commendation of the former.

**GLoucester.**—There is some talk about placing a statue of Bishop Hooper near the spot in this city where he was burnt at the stake. Oxford has commemorated her martyrs by the erection of a richly decorated Gothic memorial: it is quite time Gloucester paid some such honour to the venerable Hooper.

**BRIGHTON.**—As a kind of corollary to the Fine-Art Exhibition opened here in the autumn, a Conversation of the Brighton Art-Society was held in the Pavilion soon after the public were admitted to the picture gallery. One of the rooms in which the company assembled was hung with numerous paintings lent for the occasion; portfolios of drawings, and a multitude of photographs, were also contributed for the amusement and edification of the visitors, who also had access to the picture gallery. A concert and dancing closed a very agreeable evening.

**CHESTER.**—An interesting lecture on "Printing; its History, and its Application to the Arts and Commerce," was delivered recently at Neston, near Chester, by Mr. E. A. Davidson, head master of the local Government School of Art. In the course of his lecture he traced the history of printing from a very remote period down to the present time, and illustrated his remarks by some practical experiments. Copper-plate printing, lithographic, and wood-block printing passed also under review, and the lecture-room was hung with various specimens of letter-press and Fine-Art printing. As an instance of the demand made upon the type-press, Mr. Davidson stated that the average number of Bibles, Testaments, and religious works published annually by the Bible Society, and the Society for Promoting Christian Knowledge, is *thirty-eight millions*, in about a hundred and fifty different languages, which are again subdivided into dialects.

**COVENTRY.**—We regret to find, from a recent report of the last year's proceedings of the Coventry School of Art, that the accounts of the institution exhibit a balance against it; the reason assigned for the deficit is the decrease of annual subscriptions—a fact which ought not to excite surprise, if it also be a fact, as the local papers have asserted, that the ribbon trade, the staple manufacture of the city, is greatly depressed in consequence of recent changes in our commercial policy. We observe that one or two of the speakers who addressed the audience at the annual meeting took a contrary view, and stated that the depression was shared alike by all the silk-producing countries and districts throughout the world; and one gentleman, alluding to the manufacturers themselves, remarked that as now there was a fair field and no favour, it would be their own fault if they were lost in the competition; and intimated that the school ought to be well supported, in order that, by a sound Art-education, our designers should be stimulated to such efforts as will enable them to compete successfully with the best works of foreigners. The number of students in the Coventry school during the past year was 365, and their progress has been of a nature to satisfy entirely those who superintend the classes, or interest themselves in the welfare of the institution.

**CARLISLE.**—A meeting of the friends and supporters of the School of Art in this city took place recently, when prizes were awarded to the successful students: the chairman congratulated the visitors on the prosperous condition of the school.

**DEVONPORT.**—The School of Art in this populous town is presided over by Mr. Wardle, and appears from the last report to be in a flourishing state. A meeting for the distribution of prizes was lately held, and attracted a large gathering of visitors to see the ceremony, and to listen to those who addressed the assembly on behalf of the school. A short lecture, on the advantages of Art-education, written by Mr. Townsend, President of the Devonport Mechanics' Institution, was read by Mr. Norman.

#### THE TURNER GALLERY.

##### APOLLO KILLING THE PYTHON. Engraved by L. Stocks, A.R.A.

To the great mass of spectators this picture would appear nothing more than the fanciful representation of a strange, mythological subject; to others it opens up a wide field, not only of æsthetic, but also of curious, speculative inquiry as to the painter's especial object. Mr. Ruskin, for example, has devoted an entire chapter, in his recently published volume of "Modern Painters," to its consideration; we extract two or three of his opening remarks. The chapter is entitled "The Hesperid Ægle:"—

"Five years after the 'Hesperides' were painted, another great mythological subject appeared by Turner's hand—another dragon—this time not triumphant, but in death-pang; the Python slain by Apollo."

"Not in a garden this slaying, but in a hollow, among wildest rocks, beside a stagnant pool. Yet, instead of the sombre colouring of the Hesperid hills, strange gleams of blue and gold flit around the mountain peaks, and colour the clouds above them."

"The picture is at once the type and the first impression of a great change which was passing in Turner's mind. A change which was not clearly manifested in all its results until much later in his life; but in the colouring of this picture are the first signs of it, and in the subject of this picture its first symbol."

"He had begun by faithful delineation of the sorrow there was in the world. It is now permitted him to see also its beauty. He becomes, separately and without rival, the painter of the loveliness and the light of the creation."

"Of its loveliness: that which may be beloved in it—the tenderest, kindest, most feminine of its aspects. Of its light: light not merely diffused, but interpreted; light seen pre-eminently in colour. Claude and Cyp had painted the sunshine; Turner alone, the sun colour."

These passages are quoted to show the impression the picture has made on the mind of the writer, and as a clue to his interpretation of the subject and its treatment. Those who have carefully studied Turner's works in their chronological order, cannot have failed to discover in them a material change from the date of the appearance of this work, in 1811.

It was called in the Royal Academy catalogue of that year, 'Apollo and Python,' and is an illustration of the "Hymn to Apollo," by Callimachus, a Greek poet, who flourished in the third century before the Christian era. Turner attached to his title the following descriptive lines:—

"Envenomed by thy darts, the monster coiled  
Portentous, horrible and vast; his snake-like form  
Rent the huge portal of the rocky den,  
And, in the throes of death, he tore  
His many wounds: in one, while earth  
Absorbing, blackened with his gore."

According to fabulous history, the Python was a huge dragon, sprung from the moist and stagnant waters which remained on the earth after the deluge. The spot where Apollo encountered the monster was in a valley by Mount Parnassus, near Delphi, in Phocis; and the reason assigned for the attack made upon it, was the devastations it committed near the site of the celebrated Delphian oracle. The Pythian games were instituted to commemorate the event.

If, as some have supposed, Turner painted the picture as a kind of allegorical allusion to the contest of the powers of light and darkness, he has attained his object as much by the forms in which each is represented, as by his treatment of them; the one black and hideous, the other bright and beautiful. But looking at it apart from any imaginative description, it is a work of extraordinary power in conception and manner. With what nervous agony the huge monster coils and writhes over the mass of rock, crushing in its death-throes the trees around! How convulsively and tenaciously its gigantic claws grasp at whatever comes within their reach, throwing up the dust, which mingles with the fire and smoke that issue from the Python's body! In strange contrast to this scene of death and darkness, is the bright, quiescent figure of the dragon-slayer, watching the work effected by his well-aimed darts, and ready with another if occasion requires it.



J.M.W. TURNER R.A. PINXIT

L. STOCKS R.A. SCULPT

# APOLLO KILLING THE PYTHON.

FROM THE PICTURE IN THE NATIONAL GALLERY.

LONDON JAMES S. VIRTUE



## THE HUDSON, FROM THE WILDERNESS TO THE SEA.

BY BENSON J. LOSSING.

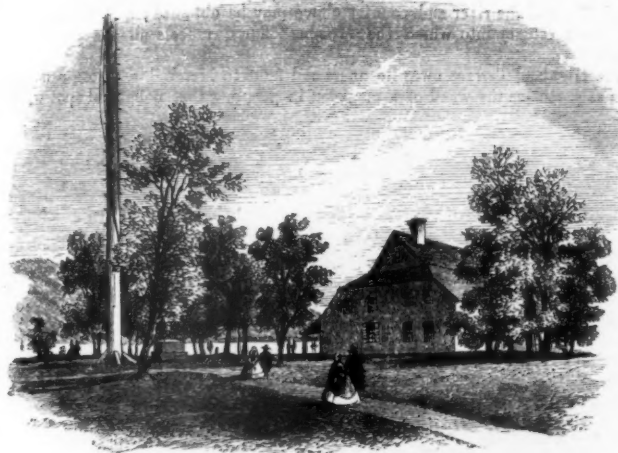
THE ILLUSTRATIONS FROM DRAWINGS BY THE AUTHOR.

### PART XI.



THE house occupied by Washington was built by Jonathan Hasbrouck, in 1750, and is known by the respective names of "Hasbrouck House," and "Washington's Head-quarters." It has been the property of the State for several years; and a sufficient annual appropriation from the state treasury is made, to keep it, with the grounds around, in good order. Within it are collected many relics of the revolution, the war of 1812-15, and the war with Mexico.

In connection with this house, as the head-quarters of the army, occurred one of the most interesting events in the life of Washington, to which allusion has already been made. It was in the spring of 1783. Peace had been declared; a preliminary treaty had been signed by Great Britain and the United States, and the Continental Army was soon to be disbanded. The civil confederacy was weak. For a long time the Congress had been unable to pay the army, and officers and soldiers were likely to be sent home penniless, large pecuniary creditors of the country whose independence they had achieved. Secret consultations were held among a few of the officers. They had lost faith in the Congress, and began to doubt the feasibility of republican government; and they indirectly offered the power and title of KING to Washington. He spurned the proposition with indignation. Then an appeal to the officers of the army was written, and secretly disseminated, in which grievances were



WASHINGTON'S HEAD-QUARTERS AT NEWBURGH.

set forth, and they were advised to take matters into their own hands, and, in effect, form a military despotism if the Congress should not speedily provide for their pay. Washington was informed of the movement. He resolved to control, without seeming to oppose it. He called a meeting of the officers, and the suspected ringleader of the movement was asked to preside. When all were assembled, Washington stepped forward and read to them a powerful appeal to their patriotism. His first words, before unfolding the paper, touched every heart. "You see, gentlemen," he said, as he placed his spectacles before his eyes, "that I have grown not only grey, but blind, in your service." His address, as usual, was short, pointed, convincing, and most persuasive. All eyes were filled with tears. The spirit of mutiny and revolt shrunk abashed, and the assembly resolved unanimously, "That the officers of the American army view with abhorrence, and reject with disdain, the infamous propositions contained in a late anonymous address to the officers of the army." This scene did not occur at head-quarters, but in a large temporary building a few miles in the interior, near where the army lay at that time.

In the centre of the Hasbrouck House, or Head-quarters, is a large hall, having on one side an enormous fire-place, and containing seven doors, but only one window. Here Washington received his friends; here large companies dined; and here, from time to time, some of the most distinguished characters of the revolution, civil and military, were assembled. Colonel Nicholas Fish, of the Continental Army, used to relate an interesting fact connected with this room. He was in Paris a short time before the death of the Marquis de Lafayette, who had lodged many nights beneath the roof of the "Hasbrouck House." Colonel Fish was invited, with the American minister, on one occasion, to sup at the house of the distinguished Marbois, who was the French Secretary of Legation in the United States during the revolution. Lafayette was one of the guests. At the supper hour the company was shown into a room which contrasted quite oddly with the Parisian elegance of the other apartments, where they had spent the evening. A low, boarded, painted ceiling, with large beams, a single small, uncurtained window, with numerous small doors, as well as the general style of the whole, gave, at first, the idea of the kitchen,

or largest room, of a Dutch or Belgian farm-house. On a long rough table was a repast, just as little in keeping with the refined *cuisines* of Paris, as the room was with its architecture. It consisted of a large dish of meat, uncouth looking pastry, and wine in decanters and bottles, accompanied by glasses and silver mugs, such as indicated other habits and tastes than those of modern Paris. "Do you know where we now are?" said Marbois to Lafayette and his American companions. They paused in surprise for a few minutes. They had seen something like it before, but when? and where? "Ah! the seven doors and one window," exclaimed Lafayette, "and the silver camp-goblets,

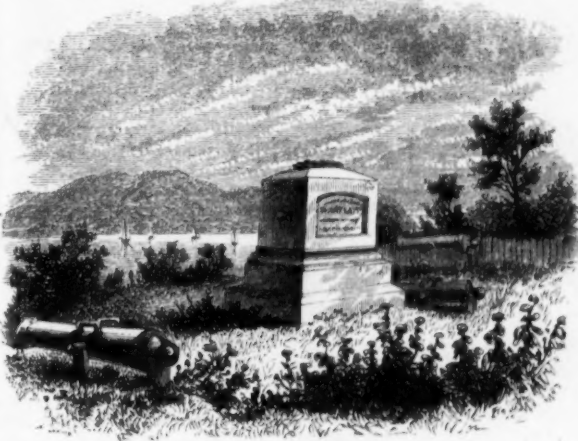


INTERIOR OF WASHINGTON'S HEAD-QUARTERS.

such as the marshals of France used in my youth! We are at Washington's Head-quarters, on the Hudson, fifty years ago!"

Upon the lawn, a little eastward of the Head-quarters, is a tall flag-staff, and near it a chaste monument, in the form of a mausoleum, made of brown sandstone, and erected early in the summer of 1860, over the grave of the latest survivor of Washington's life-guard. The monument was dedicated on the 18th of June, with appropriate services in connection with a large civic and military parade. It is about six feet in height, and is surmounted by a large recumbent wreath. On the river-front are the words:—"THE LAST OF THE LIFE GUARDS. UZAL KNAPP, BORN, 1759; DIED, 1856. MONMOUTH, VALLEY FORGE, YORKTOWN." On the opposite side:—"ERECTED BY THE NEWBURGH GUARDS, COMPANY F., 19th REGIMENT, N. Y. S. M., JUNE, 1860." It is surrounded by a chain supported by granite posts, and is flanked by two pieces of heavy cannon. The monument was designed by H. K. Brown, the sculptor.

Mr. Knapp, the recipient of these honours, was, for a long time, the only surviving member of the body-guard of Washington, which was organized at Boston in the spring of 1776, and continued throughout the war. They were selected from all the regiments of the Continental Army, and chosen for their peculiar fitness of person and moral character. Mr. Knapp was a sergeant of the Guard, and was presented by Washington with a badge of Military Merit—the American Legion of Honour. In the autumn of 1855, the writer was at a public dinner where the old guardsman was a guest. He was then almost ninety-six years of age. When he was about to leave the table, the company

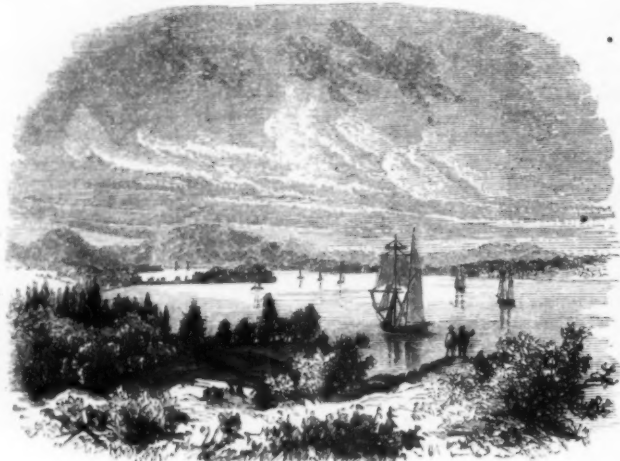


LIFE-GUARD MONUMENT.

arose. The veteran addressed a few words to them, and concluded by inviting them all to his funeral! Just four months afterwards he died, and many who were at the feast were at the burial. By permission of his family, the citizens of Newburgh, after his body had lain in state for three days, buried him at the foot of the flag-staff, near the old head-quarters of his chief, where he had watched and sported three-quarters of a century before. It was over that grave the monument we have delineated was recently erected.

The natural scenery around Newburgh has an aspect of mingled grandeur and beauty, peculiar and unrivalled. Before the town is the lofty range of

the Fishkill Mountains, on which signal fires were lighted during the revolution; and the group of the Highlands, through which the Hudson flows. These are reflected in a broad and beautiful bay, at all times animated with a variety of water-craft and wild-fowl. Even in winter, when the frost has bridged the entire river, Newburgh Bay presents a lively scene almost every day, for ice-boats and skaters are there in great abundance. Its broad surface is broken by only a solitary rocky island. One of the finest and most comprehensive views of Newburgh Bay may be obtained from the hill, just below the Fishkill and Newburgh railway-station, looking south-west. This view is given in our sketch. It includes the lower part of Newburgh, the mouth of the Quassaic



NEWBURGH BAY.

Creek, the villages of New Windsor, and Cornwall, the beautiful low peninsula called Denning's Point on the left, and the higher one of Plum Point, on the western shore, seen in the centre. Just beyond the latter is the mouth of the Moodna, a fine clear stream that comes down from the hill-country of Orange County. The view is bounded on the left by the lofty hills extending westward from the Storm King, at whose base the Hudson enters the Highlands.

At Newburgh is the eastern terminus of a branch of the New York and Erie Railway, which passes through some of the most picturesque scenery in the world, between the Hudson and Delaware rivers. In the vicinity of the village are charming drives, but no one is more attractive towards evening, than that along the river-bank, through New Windsor to Idlewild, the residence of the well-known author, N. P. Willis, Esq. I travelled that road on a hot afternoon, in August. The shadows were short; a soft breeze came up the river from the open northern door of the Highlands, whose rugged forms were bathed in golden light. On the land not a leaf was stirred by a zephyr. I crossed the Moodna, in whose shallow waters the cattle were seeking cool retreats, and I was glad to take shelter from the hot sun in the shadows of the old trees on the margin of the brook that rushes from the Glen at Idlewild. There all was cool, quiet, and delightful. The merry laugh of children came ringing like the tones of silver bells through the open grove. I sat down upon the bank



FISHKILL LANDING AND NEWBURGH.

of the brook, to enjoy the sweet repose of the scene, when, looking up, the cottage of Idlewild, half concealed by evergreens, stood in full view on the brow of the glen, two hundred feet above me. The whole acclivity is covered with the primeval wood, which presents an apparently impenetrable barrier to approach from below.

After sketching the attractive scene, I went leisurely up the deep, cool, dark glen, to its narrowest point, where the brook occupies the whole bottom of the gorge, and flows in picturesque rapids and cascades over and among rugged rocks and overhanging trees and shrubbery, with a rustic foot-bridge, the solitary testimony that man had ever penetrated that wild retreat.

A winding pathway leads from the slender bridge in the glen up to the

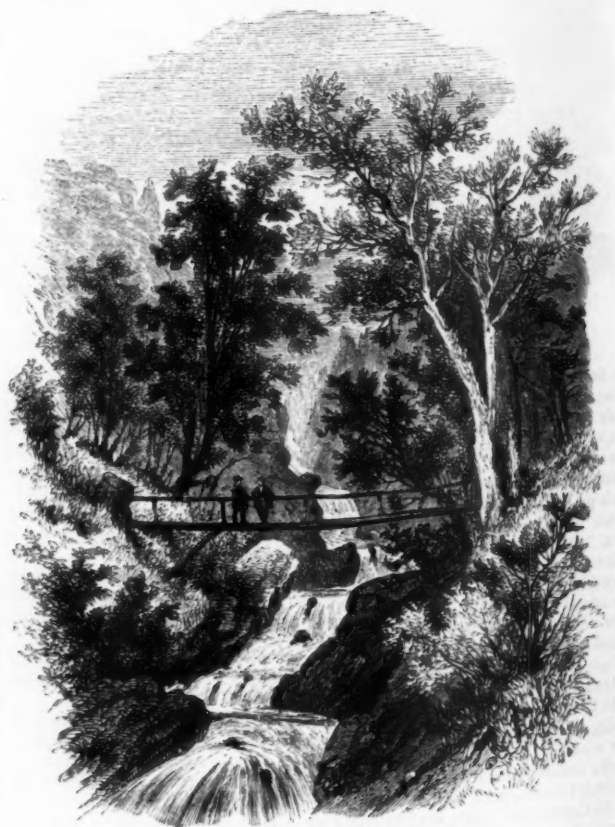
cottage of Idlewild, which is at the north-eastern angle of the Highland Terrace, on which the village of Cornwall stands. The views from it are exceedingly beautiful. From the southern porch a lawn rises gently, beyond which nothing can be seen but the purple sides and summit of the Storm King, rising nearly 1,600 feet above the river. A little way from the cottage, a full view of New-



IDLEWILD FROM THE BROOK.

burgh Bay and the river and country above may be obtained; and on the left, the placid estuary into which the Moodna\* flows, reflects all the glories of sunset.

The Highland Terrace owes its name and fame to Mr. Willis, whose pen has been as potent as the wand of a magician in peopling that delightful spot with

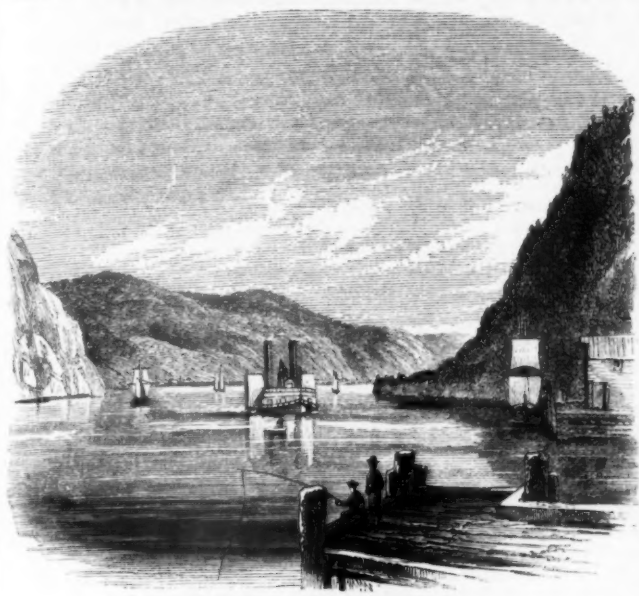


IN THE GLEN AT IDLEWILD.

summer residents from New York. He has thoroughly "written it up." It is a fertile strip of land, quite elevated, lying at the foot of the north-western

\* This was called Murderer's Creek, because, in early times, a family of white people, who lived upon its banks, was murdered by the Indians. Mr. Willis, with a laudable desire to get rid of a name so unpleasant, sought reasons for establishing the belief that it is a corruption of the sweet Indian word *Moodna*. He has been successful, and the stream is now generally called Moodna's Creek. Such is also the name of the post-office there, established by the government. It is to be hoped that the old name will be speedily forgotten.

slopes of the mountains. The grape is cultivated there with success; and as its banks yield some of the finest brick-clay in the country, it has become a celebrated brick-making place. Cornwall Landing is at the base of the Terrace near the foot of the Storm King, and is reached from the plateau by a steep, winding road. During the summer months it exhibits gay scenes at the hours when the steamboats arrive. Many of the temporary residents of that vicinity have their own carriages, and these, filled with pleasure-seeking people,



UPPER ENTRANCE TO THE HIGHLANDS.

expecting to meet friends, or only hoping to see new faces, quite cover the wharf at times, especially at evening.

From the Cornwall Landing an interesting view of the upper entrance to the Highlands, between the Storm King and Breakneck Hill, may be obtained. In our sketch, the former is seen on the right, the latter on the left. The river is here deep and narrow. The rocky shores, composed principally of granite and gneiss, embedding loose nodules and fixed veins of magnetic iron ore, rise from 1,000 to almost 1,600 feet above the river, and are scantily clothed with stunted trees. The range extends in a north-eastern and south-western direction across the Hudson, in the counties of Dutchess and Putnam, Orange and Rockland, and connects with the Alleghanies. Geologists say that it is unequivocally a primitive chain, and in the early ages of the world must have opposed a barrier to the passage of the waters, and caused a vast lake which covered the present Valley of the Hudson, extending to, if not over, Lake Champlain, eastward to the Taghkanick Mountain, in Columbia County, and the Highlands along the western borders of Massachusetts, and westward to



SCENE OFF THE STORM KING VALLEY.

the Kayaderoseras Mountain, near Lake George, alluded to in our description of the Upper Hudson. Such, they say, must have been in former ages the "Ancient Lake of the Upper Valley of the Hudson," indicated by the levels and surveys of the present day, and by an examination of the geological structure and alluvial formations of this valley. The Indians called the range

eastward of the Hudson, including the Fishkill Mountains, *Matteawan*, or the Country of Good Fur. They gave the same name to the stream that flows into the Hudson, on the south side of Denning's Point, which the Dutch called *Vis Kill*, or Fish Creek, and now known as the Fish Kill.

Toward the evening of the same hot day in August when I rode from Newburgh to Idlewild and the Highland Terrace, I went in a skiff around to the shaded nooks of the western shore below the Storm King, and viewed the mountains in all their grandeur from their bases. The Storm King, seen from the middle of the river abreast its eastern centre, is almost semicircular in form, and gave to the minds of the utilitarian Dutch skippers who navigated the Hudson early, the idea of a huge lump of butter, and they named it *Boter Berg*, or Butter Hill. It has borne that name until recently, when Mr. Willis successfully appealed to the good taste of the public by giving it the more appropriate and poetic title of Storm King. The appeal has met with a sensible response; and the directors of the Hudson River Railway Company have recognised its fitness by naming a station at Breakneck Hill (when will a better name for this be given), opposite the Boter Berg, Storm King Station. The features of the mountain have been somewhat changed. For many years past vast masses of stone have been quarried from its south-eastern face; until now the scene from its foot has the appearance given in the sketch.

Serrated Breakneck opposite has also been much quarried, and through its narrow base, upon the brink of the river, a tunnel for the railway has been pierced. Several years ago a powder blast, made by the quarriers high up on the southern declivity of the mountain, destroyed an object interesting to voyagers upon the river. From abreast the Storm King a huge mass of rock



AT THE FOOT OF THE STORM KING.

was seen projected against the eastern sky in the perfect form of a human face, the branches of a tree forming an excellent representation of thick curly beard upon the chin. It was called the Turk's Head. By many it was mistaken for "Anthony's Nose," the huge promontory so called at the southern entrance to the Highlands a few miles below. Its demolition caused many expressions of regret, for it was regarded as a great curiosity, and an interesting feature in the Highland scenery on the river.

Just below the Storm King, at the foot of a magnificent valley composed of wooded slopes that come down from the high hills two or three miles westward, is the cottage of Mr. Lamberton, a resident of New York, who has chosen that isolated spot for a summer retreat. He has only one neighbour, who lives in another cottage beneath willow trees at the base of the Cro' Nest. This group forms the southern boundary of their wild domain, and the Storm King the northern. In the slopes of the grand valley between these hills wild ravines are furrowed, and form channels for clear mountain streams; and every rood of that wilderness of several hundred acres is covered with timber. When in full foliage in summer it has the appearance, in every light, of green velvet. I have seen it in the morning and at evening, at meridian and in the light of the full moon, and on all occasions it had the same soft aspect in contrast with the rugged forms of Cro' Nest and the Storm King. That valley is always a delightful object to the eye, and should be sought for by the tourist. The last time I passed it was at sunset. I was on the swift steamer *Thomas Powell*, and

at that hour the deep green of the foreground was fading higher up into a mingled colour of olive and pink, and softening into delicate purple, while the rocky summit of the Storm King cast over the whole the reflected effulgence of a brilliant evening sunlight. In this isolated spot among the mountains, Joseph Rodman Drake, whilst rambling alone many years ago, wrote *con amore* his beautiful poem "The Culprit Fay," in which he thus summoned the fairies to a dance:—

"Ouphe and goblin! Imp and sprite!  
Elf of eve and starry fay!  
Ye that love the moon's soft light,  
Hither, hither, wend your way.  
Twine ye in a jocund ring;  
Sing and trip it merrily;  
Hand to hand, and wing to wing,  
Round the wild witch-hazel tree."

Whilst at the landing-place at Mr. Lambertson's, one of those black electrical clouds, which frequently gather suddenly among the Highlands during the heats of July and August, came up from the west, obscured the sun, hovered upon the summit of the Storm King a few minutes, and then passed eastward, giving out only a few drops of rain where I stood, but casting down torrents in Newburgh Bay, accompanied by shafts of forked lightning and heavy peals of thunder. There was a perfect calm while the darkness brooded. Not a vessel was in sight, and no living thing was visible, except the white sea-gulls, which seem to be always on the wing in the van or in the wake of a tempest. The shower passed eastward over the Matteawan Hills, when suddenly there appeared

"That beautiful one,  
Whose arch is refraction, whose keystone the sun,  
In the hues of its grandeur, sublimely it stood  
O'er the river, the village, the field, and the wood,"

and cast a beautiful radiance over the great hills of the Shattemuc,\* among which I stood, gazing upon a sublime scene with wonder and delight.†

After the shower had passed by, I rowed to the middle of the river, in the direction of Cold Spring village, on the eastern shore, and obtained a fine view of the Highland entrance to Newburgh Bay. The evening sun was pouring a



HIGHLAND ENTRANCE TO NEWBURGH BAY.

flood of light upon the scene. On the left, in shadow, stood the Storm King; on the right was rugged Breakneck, with its neighbour, round Little Beacon Hill; and between was Pollopell's Island, a solitary rocky eminence, rising from the river, a mile north of them. Beyond these were seen the expanse of Newburgh Bay, the village, the cultivated country beyond, and the dim pale blue peaks of the Katzebergs, almost sixty miles distant. This view is always admired by travellers as one of the most agreeable in the whole voyage from New York to Albany.

On a cool, bright morning in August I climbed to the bald summit of the Storm King, accompanied by a few friends. We procured a competent guide at Cornwall landing, and ascended the nearest and steepest part, where a path was to be found. It was a rough and difficult one, made originally by those who gathered hoop-poles upon the mountains. It was gullied in some places, and filled with stones in others, because it serves for the bed of a mountain torrent during showers and storms. Nearly half-way up to the first summit we found a spring of delicious water, where we rested. Occasionally we obtained glimpses of the country westward, where the horizon was bounded by the level summits of the Shawangunk Mountains.

We reached the first summit, after a fatiguing ascent of a mile and a half. It was not the highest, yet we had a very extensive prospect of the country around, except on the east, which was hidden by the higher points of the mountain. At last the greatest altitude was reached, after making our way another mile over rocky ledges, and through gorges filled with shrub-oaks, and other bushes. There a glorious picture filled us with exquisite pleasure. We felt amply rewarded for all our toil. The sky was cloudless, and the atmosphere perfectly clear. The scenery, in some features, was similar to, but in all others totally unlike, that of the Adirondac region. Looking northward, the river was seen in its slightly winding course to Crom Elbow, twenty-six miles distant, with the intermediate villages along its banks. On each side of the river, and sloping back to high ranges of hills (the shores of the ancient

\* The Wapping and Matteawan tribes called the Hudson *Shattemuc*, and the Highlands below the Matteawan, or Fishkill Mountains, the Hills of the Shattemuc.  
† An illustration of this scene appears on the preceding page.

lake already alluded to), was spread out one of the most fertile and wealthy regions on the continent.

Our view included portions of seven counties in the State of New York, and of three in Connecticut, with numerous little inland villages. In the extreme north-west were the Katzebergs, and, in the north-east, the Taghkanick range, with the hills of western Massachusetts and Connecticut. Almost at our feet lay Cornwall, and a little beyond were New Windsor and Canterbury, and the whole country back of Newburgh, made memorable by events of the war for independence. Before us lay the old camp-grounds of the Continental Army; the spot where the patriotism of the officers was tried to the utmost in the spring of 1783, as already explained; the quarters occupied by Washington at New Windsor and Newburgh; of Lafayette, at the Square; of Greene and Knox, at Morton's; and of Steuben, at Verplanck's. There was Plum Point and Pollopell's Island, between which a sort of *chevaux-de-frise* was constructed in 1776. Pollopell's Island lay beneath us. The solitary house of a fisherman upon it appeared like a wren's cage in size, and the kingdom of his insane wife, who imagines herself to be the Queen of England, and her husband the Prince Consort, seemed not much larger than one of her spouse's drag-nets. If he is not a Prince Consort, he is the sole ruler of the little domain which he inhabits; and he may say, as did Selkirk—

"I am monarch of all I survey,  
My right there is none to dispute,  
From the centre all round to the sea,  
I am lord of the fowl and the brute."

The passing trains upon the Hudson River Railway, and large steamers, and more than forty sail of vessels of all sizes, seen upon the river at the same time, appeared almost like toys for children. Yet small as they seemed, and diminutive as we must have appeared from below, signals with white handkerchiefs, given by some of our party, brought responses in kind from the windows of the railway cars.

The view southward from the summit of the Storm King is not so extensive as northward and westward, but includes an exceedingly interesting region. In the distance, on the south-east, beyond the range of wooded hills that bound the view from less elevated eminences of the Highlands, the fine cultivated hill country of Putnam County was seen. Anthony's Nose, Bear Mountain, and the Dunderberg, at their southern entrance, were too high to permit glimpses of Westchester and Rockland counties below. These may be seen from the Great Beacon Hill of the Fishkill range, on the opposite side of the river. With a good telescope the city of New York may also be seen. But within the range of our unaided vision, lay fields of action, the events of which occupy large spaces in history. There was Philipsburg, where the Continental Army was encamped, and almost every soldier was inoculated with the kin-pox, to shield him from the ravages of the small-pox. The camp, for a while, became a vast lazaret-house. There was Constitution Island, clustered with associations connected with the fall of Forts Clinton and Montgomery, and the Great Chain, which we shall presently consider; and beyond, among the shadows of old trees at the foot of the Sugar-Loaf Mountain, was seen the house occupied as head-quarters by Arnold, from which he escaped to the *Future sloop-of-war*, when his treason was discovered. Only a small portion of West Point could be seen, for the Cro' Nest group loomed up between; but over these, more westward, the landscape included the entire range of higher hills away toward Chester, the Clove, and the Ramapo Pass, with the solid-looking mass of the Skunnemunk beyond Canterbury.

It was after meridian when we had finished our observations from the lofty head of the Storm King, and sat down to lunch in the broken shadows of a stunted pine-tree. We descended the mountain by the path that we went up, and at Cornwall took a skiff and rowed to West Point, making some sketches and observations by the way. When a little below the Storm King Valley, we came to the high bluff known as Kidd's Plug Cliff, where the rocks rise almost perpendicularly several hundred feet from *débris* near the water's edge, which is covered with shrubbery. High up on the smooth face of the rock, is a mass slightly projecting, estimated to be twelve feet in diameter, and by form and position suggesting, even to the dullest imagination, the idea of an enormous plug stopping an orifice. The fancy of some one has given it the name of Captain Kidd's Plug, in deference to the common belief that that noted pirate buried immense sums of money and other treasures somewhere in the Highlands. Within a few years ignorant and credulous persons, misled by pretended seers in the clairvoyant condition, have dug in search of those treasures in several places near West Point; and some, it is said, have been ignorant and credulous enough to believe that the almost mythical buccaner had, by some supernatural power, mounted these rocks to the point where the projection is seen, discovered there an excavation, deposited vast treasures within it, and secured them by inserting the enormous stone plug seen from the waters below. It is plainly visible from vessels passing near the western shore.

Kidd's Plug Cliff is a part of the group of hills which form Cro' Nest (the abbreviation of Crow's Nest), a name given to a huge hollow among the summits of these hills. They are rocky heights, covered with trees and shrubbery, and, by their grouping, seen from particular points of view, suggest the idea of an enormous crow's nest. By some the single high summit above the Plug Cliff is called Cro' Nest; and it is in allusion to that lofty hill that Morris, its "neighbour over the way," wrote—

"Where Hudson's waves o'er silvery sands  
Winds through the hills afar,  
And Cro' Nest like a monarch stands,  
Crowned with a single star."

[Our correspondent has, we are informed, prepared drawings of two or three scenes described in the above paper, but they have not yet reached our hands; and owing to the distance which separates us, we have not been able to communicate with him on the subject. The appearance of these illustrations must therefore be postponed to the following month.—ED. A.-J.]

## POLYCHROME SCULPTURE.\*

THE name of Dædalus carries us back to a period when sculpture had not yet risen from a mystery to an art—a time which may be called the Dædalean period of Art, as this unique genius bequeathed his name (*δαίδαλα*) to statuesque sculpture; and hence the title of one of the books before us, which treats ably and artistically of the "Causes of Success" (in Art), "The Beautiful," "The Ideal," "Colossal Sculpture," "Chryselephantine Sculpture," with other subjects in immediate relation with the Arts of the ancients. In dealing with his subjects Mr. Falkener seems to have spared no labour, and he brings to bear on his materials extensive knowledge, and much critical acumen. The other book is a new edition of "The Museum of Classical Antiquities:" the two volumes bound in one. Both books are profusely illustrated, and the binding of the former is designed by the author. Mr. Falkener glances at the mythic story of Dædalus, and acquits him of the atrocities laid to his charge. "Ancient writers," says Diodorus, "commemorate many things which never were; being bred up in idle tales from a daily acquaintance with fabulous writings." But it is not necessary to revert to Diodorus for such an assurance. Although we may not doubt that any of our historical celebrities have existed, yet the characters of many who have lived even in the last century are commonly debatable. The author presents Dædalus to us as a sculptor rather than a mechanist, and desires us to accept as Dædalide not only those of his school, but all the antique professors of the Rhodian art. Save to the students of the early history of sculpture, the name is only associated with the myth of the wax wings and the death of Icarus. Having adopted Dædalus as the title of his book, the author sets forth as much as is known of the man according to Pausanias, Herodotus, and others, and then passes on to a consideration of the conditions of ancient and modern art.

The numerous remnants of antique sculpture, perfect and fragmentary, that are distributed throughout the different museums in Europe, would make it appear that these collections are affluent in transcendent examples of Greek art; but, after all, the surviving portion is not only minute in comparison with what was done, but there is only a small proportion of it of the rarest excellence. The accounts that have come down to us of the multitude of these sculptures are by Pliny and Pausanias, who flourished at a time favourable for a description of the labours of the Greek artists. A mere enumeration of the statues that existed in Corinth alone would form a lengthy catalogue, and even after the destruction of the city, Pausanias found as many as in other cities. And after Athens had been many times plundered, there yet remained three hundred worthy of especial description. And this account falls far short of that of Pliny, who supposes that there must have been three thousand in Athens, and at Olympia an equal number. After Delphi had been ten times pillaged, and five hundred statues had been taken away by Nero, Pausanias yet found some hundreds in the city. In the Altis at Olympia the same writer enumerates two hundred and thirty statues of victors in the Olympian Games, with an incredible number of statues of gods, of which many were colossal: and in the Temple of Juno he describes twenty statues, chiefly of gold and ivory. It is stated by Diodorus that on one occasion Dionysius the Tyrant sent off two shiploads of chryselephantine statues to the sanctuaries of Delphi and Olympia, but the vessels were intercepted by Iphicrates, the Athenian general, who melted down the gold to pay his soldiers. Thus it may be inferred that the Syracusans were extensively engaged in the execution of statues composed of ivory and gold. Even three centuries after the Roman conquest, such was the wealth of Greece in works of Art, that Pausanias was able to describe 2827 statues, of which 33 were colossal. Pliny says that not less than 3,000 were taken away from Rhodes alone,

whereof 100 were colossal. Cyzicus is described as having so many temples and statues of the gods, that it seemed as if the deities disputed the possession of the city. And when Tarentum, Syracuse, and other Greek cities, were conquered by the Romans, they found them full of works of Art; and Ambracia, when it fell under the Roman yoke, contained countless examples of the rarest sculpture and painting;—so profuse throughout Greece was the distribution of works of Art. The least significant places had their precious sculptures; and since so few of these works survive, it might be asked what has become of them? A sufficient answer to this is the remembrance of the many times that the tide of war has swept over these lands. In the absence of particular detail, one instance will suffice for inference, and that is that the Macedonians, on the capture of Thermon, in Ætolia, destroyed not less than two thousand statues. As the fruits of conquest, Rome was filled with foreign works.

In chryselephantine sculpture, Syracuse has been mentioned as of great eminence, but this was some centuries before Athens became celebrated for works in ivory and gold. The most admirable sculptural productions that have ever been produced are those of chryselephantine workmanship, and of these the most famous were the Olympian Jupiter at Elis, and the Minerva at Athens, both by Phidias. The celebrity of these works enhanced the reputation of the Athenian artists, inasmuch that there was a continual demand upon them for works in gold and ivory, for the temples of other cities. By these artists polychromy in sculpture was carried to its utmost beauty. Polychrome statues can scarcely be said to be a Greek invention, but the Greeks carried their tints to a degree of refinement unknown before their time, and never equalled since. It may be supposed the passion for chryselephantine works produced a great demand for ivory. Elephants' tusks were supplied to the Greek artists principally from Africa, and so important was the acquisition considered, that instances have occurred of a number of elephants' tusks being borne in public procession. By splitting and bending the tusks the ancients procured ivory plates of a breadth of from twelve to twenty inches. To the moderns this process is lost; the largest ivory plates we obtain in these days is by cutting the ivory in its circumference, and flattening the leaf. Thus in executing an ivory statue, the inner model consisting of wood and metal having been carefully prepared, the ivory is overlaid and fitted by filing, sawing, and planing (the material cannot be worked with a chisel), and ultimately fixed in its place by means of isinglass. The gold employed in the hair and the draperies was embossed, and laid on in thin plates. The splendour of such works, executed with all the cunning art of the Phidian school, would necessarily impoverish the effect of marble sculpture, and stimulate its professors to some redeeming enrichment; for marble is not susceptible of the soft and mellow tints which ivory can be made to assume; and whatever success may have attended the tinting of the stone, it was always hard, harsh, and lifeless, in comparison with the coloured ivory. The Greeks sometimes tinted the faces of their statues to assist the expression of character and passion. A proportion of these essays was doubtless successful, but perhaps the majority were failures; and certainly the few attempts at modern tinted sculpture are by no means examples to be followed.

On this subject Mr. Falkener says:—"Praxiteles being asked which of his statues he esteemed most, replied, 'Those which Nicias has rubbed in.' 'So much,' says Pliny, 'did he value the surfaces of this artist.' The word 'circumlitio' is also used by Seneca (Ep. lxxxvi.), but as he couples the word with *variata*, we may conclude that colour was sometimes applied before the act of polishing. Vitruvius (vii. 9) uses the word *καίσις* for the same operation. Colour was probably first laid on, and then burnished into the marble, till it became transparent. This would require the operation of a skilful artist. At Thebes I observed blocks of marble, the surfaces of which were stained with transparent colouring, which was effected probably by the same method. The following is the operation described by Vitruvius:—"When the wall is well cleaned and dry (he has previously described the colouring), Punic wax tempered with a little oil is laid on with a brush, by the application of heat; the wall being then well heated

by means of a charcoal pan, the wax is made to sweat and smooth itself. It is then rubbed with a candle and clean linen, *uti signa marmorea nuda curantur.*" These last words are decisive as to the mode of colouring statues.

Thus it is not a matter of surprise that the feeble attempts made among ourselves at colouring sculpture should fail, when in Greece, where it was a distinct vocation, Nicias alone could satisfy Praxiteles, and none but Panenus, the cousin of Phidias, could please that great artist. And not only was the tinting a separate art, but the process of gilding was also a distinct craft; indeed to the execution of a chryselephantine statue the aid of an entire band of craftsmen was necessary. Flaxman, Count Caylus, Barthelemy, and a catalogue of others, have condemned the taste of the Greeks in tinting their statues, but none of these writers have ever seen one of those productions so much praised by the critics of old. The taste of the genius that conceived the Venus, directed that the hair should be gilt. The statue does not appear in the Tribune at Florence with this enrichment; the gilding is all worn off, and if it were proposed to renew it, modern taste would be infinitely scandalized. If in the ornamentation of a statue there was only one man, of perhaps a thousand, who could give entire satisfaction to the sculptor, it is certain that in that ornamentation there was much more than the modern mind conceives of; and to attempt to realize this effect in one or two vulgar essays, were only to render such enrichments the more objectionable by the coarseness of the work.

It is a fashion to speak slightly of the paintings of the antique masters; but we cannot believe that writers whose tastes must have been schooled into refinement by the contemplation of the most perfect works of Art the world has ever seen, could be betrayed into praise of pictures which were not qualified as highly as those sculptures with which we are sufficiently acquainted to know that they abundantly justified the admiration of the public. On this subject Reynolds says, "If the coloured masterpieces of antiquity had descended to us in tolerable preservation, we might expect to see works, designed in the style of the Laocoon, painted in that of Titian." We presume to make allowances for the imperfect mural examples that have been brought to light at Pompeii, or even the so-called 'Aldobrandini Marriage,' dug up on the Esquiline in 1606. But Sir Joshua was right. Nicias, who painted the statues of Praxiteles, was at the head of his profession as a painter of battles; and can we suppose that he, as a painter, would be less fitted for his art than the sculptors of his time? Panenus, who coloured the Olympian Jupiter and the Minerva of Phidias, was also an eminent painter of battles, and his drawing would certainly not be less faithful than the modelling of his cousin Phidias. Reynolds is, therefore, perfectly right; the fame of such men rests in a great degree, as that of the artists of our own time, on their power of drawing; and had they not drawn as well as the sculptors modelled, their names would not have come down to us in conjunction with those of the most celebrated artists of Greece. With respect to feeling for colour, we have, in favour of Nicias, the evidence of Praxiteles, and he, as a contemporary, must have known something of his powers. In his advocacy of the practice of the Greeks, Mr. Falkener says: "If we compare this careful and judicious application of colour by the ancients, with the specimens of Art lately put forward as a representation of iconic polychromy, what a contrast do we behold! The coloured casts of the Elgin marbles, which were exhibited at the Crystal Palace, could only be regarded as a calumny upon Greek taste, as a gross libel upon ancient Art." Precisely so—a gross absurdity; for it is impossible on a plaster surface to imitate the exquisitely harmonious delicacy of a piece of chryselephantine sculpture as it appeared in a Greek temple, or even to imitate on a plaster surface that transparent brilliancy that distinguished the antique method of applying colour to marble. In an article entitled "The Polychromy of Sculpture" (Museum of Classical Antiquities), it is propounded that, "The ancients painted their bas-reliefs. They only tinged their statues on the drapery, leaving the flesh uncoloured; the wounds and blood were stained, and the earrings and ornaments gilt. Their marble temples were left white; parts of the frieze and architectural

\* DÆDALUS; OR, THE CAUSES AND PRINCIPLES OF THE EXCELLENCE OF GREEK SCULPTURE. By Edward Falkener, Member of the Academy of Bologna, &c. Longman, Green, & Co.

THE MUSEUM OF CLASSICAL ANTIQUITIES: A Series of Essays on Ancient Art. Edited by Edward Falkener. Longman & Co.

ornaments were coloured, but very sparingly. Those of coarser material were plastered and entirely coloured. The Parthenon frieze was coloured. The background of all their bas-reliefs was painted. The statue of Minerva on the Acropolis, lately discovered, was probably a copy of the Minerva Polias, which was said to have fallen from heaven."

The descriptions of ancient writers are indefinite, inasmuch that little more than inference can be gathered from them. It is, however, probable that the flesh surfaces of marble statues were tinted. Had they been left purely white, the effect would have been ungrateful after the contemplation of an ivory statue. When the statue of Minerva was discovered at Herculaneum, the gold on the hair was yet so thick that it could be removed in flakes. We know that the hair of the Venus dei Medici was gilded, but there is no evidence remaining of any other part of the figure having been enriched; yet the lips may have been reddened, and a blush may have coloured the cheeks, of which every trace may centuries ago have disappeared. Some continental sculptors have given a tint to their works by means of coffee, but this has only the effect of warming the tone of the marble. We know what Pradier has done in polychromy, but the crudeness and timidity of his attempts too plainly show that he has been working in the dark. Gibson, a few years ago, exhibited a statue having a drapery with a coloured border; but the effect was unsatisfactory, as it also must have been on antique works, no matter how frequently it was repeated. We felt on seeing this work, that the artist had intended to colour other portions of the statue, but had proceeded no further than the border of the drapery. It were, perhaps not impossible to revive the art of colouring statues, but no success could attend attempts so desultory as have hitherto been made. According to Pliny, four of the colours used by the Greeks were—for white, the earth of Melos; less frequently, white lead. For red, the *rubrica* from Cappadocia. The *μαύρος* of burnt *ῥαφα* was accidentally discovered by Cydias, according to some authorities; but according to Pliny it was first used by Nicias. It is known and used among ourselves as light red. For yellow, the *ῥαφα* of the silver mines, together with the reddish yellow arsenic ore. For black, the *ατράμεντα* of burnt plants. Apelles used ivory-black—the *elephantinon* of burnt ivory. In Professor Faraday's *Report of the Analysis of the Colours found on the Monuments of Athens*, he states—"Portion of coating taken from the columns of the Theseum. I am doubtful about this surface, I do not find wax or a mineral colour, unless it be one due to a small portion of iron. A fragrant gum appears to be present in some pieces, and a combustible substance in all. Perhaps some vegetable substance has been used." And in answer to the question whether the ochreous tint and glossy surface visible on the statues of the Fates, from the Agora at Siphnus, was occasioned by some foreign matter artificially applied to the surface, he replied, "The particles you sent me seem to come from a prepared surface. Being put into a dilute acid, a portion of adhering matter is dissolved, and the principal portion is left in an untouched and cleaner state. Being then washed and dried, it is found that this consists of carbonate of lime, and a combustible substance which protects the carbonate from the acid."

Not only the method of Greek polychromy, but the fact of its application to certain works, has formed a fertile source of controversy among modern writers on Greek Art. But as yet the effective results are nothing, nor will they ever advance further through the profitless labours of mere theorists. The colouring of Greek statues had been improved to its marvellous beauty by the traditions of centuries, and the labours of a long series of Olympiads cannot be equalled by the timid and desultory essays we have seen among ourselves. Antique polychromy is a lost Art, and it is to be feared that if the way back to it be in anywise straight or simple, it will be embarrassed by the obliquities of modern science. The subject has been entertained by many learned men interested in the antiquities of Art, but we turn to them with little profit—their elaborate essays tell us only how little they know of the subject. The perfection at which the Greeks arrived in polychromy was a result of centuries of experiments, and modern artists cannot hope even to approach by desultory effort.

### THE CRADLE.

FROM THE SCULPTURE BY MRS. THORNYCROFT.

FEMALE painters have been, and are, in abundance—female sculptors are *rare aves*; for the chisel and the mallet require stronger hands than the pencil and palette; and to work with the former is neither so graceful, nor feminine, nor easy, as with the latter: and therefore it is, perhaps, that sculpture finds less favour with ladies than the sister art. It is more agreeable to mix the pigments of the painter than to mould into form the moist and cold clay which the sculptor uses; more inviting to "wash in" a brilliant sky, or invest the human figure with a drapery of rich colours, than to model a limb, or carve a "face divine," from a block of hard marble. But in proportion to the difficulties which beset the sculptor's art, and the hindrances to its practice by the female sex, are the honours achieved by women when they bravely encounter and overcome them: and the annals of Art include a few of these heroines. Towards the close of the last century we find the Hon. Mrs. Damer, one of the most accomplished and beautiful women of her time, forsaking, as Allan Cunningham says, "the masque and the dance to become a worker in wet clay; an admirer of subdued lights—wore a mob cap to keep the dust of the marble from her hair, and an apron to preserve her silk gown and embroidered slippers; and with a hammer of iron in one hand, and chisel of steel in the other, had begun to carve heads in marble, and, according to Walpole, carve them cunningly." This lady, "to enable her more fully to enter into the feeling and character of antique sculpture, studied night and day those illustrious Latins and Greeks whose history, philosophy, and poetry yet maintain pre-eminence in literature." And this daughter of Art, the friend and associate of the most noted men and women of her time, would doff the habiliments of the studio, and mingle in the bitter fray of rival politicians, scouring the streets and alleys of Westminster with "the beautiful Duchess of Devonshire," and other high-born adventurous dames, to secure votes for "Charley" Fox. But the chief business of Mrs. Damer's life was sculpture: it was the great object of her existence, to which all else was of secondary importance. Then, not very many years since, there was Lady Dacre; a clever sculptor and a graceful poet; and, later still, the Princess Marie of Orleans, whose 'Joan of Arc' has a wide-world reputation; and now living are Harriet Hosmer, the American, who produced the famous figure of Beatrice Cenci, engraved in the *Art-Journal* three or four years ago; and Mrs. Thornycroft, patronised by royalty, besides others, whose names and works are not altogether unknown among us. We cannot but admire the spirit which urges the gentler sex to the execution of Art-works so foreign, as it would seem, to their nature.

The child, whom the last-mentioned lady has figuratively represented in sculpture as a kind of ocean-sprite, is the Princess Beatrice, the youngest member of the Royal Family, and now in the fourth year of her age. As daughter of the monarch who is styled—and, it is still to be hoped, truthfully, notwithstanding all which has been written and said of late respecting our naval armaments in comparison with those of foreigners—"mistress of the seas," Mrs. Thornycroft has cradled the royal child in a huge marine shell, and launched her on the broad waters without rudder or compass, but merely holding in her hand a sprig of coral. 'Tis a pretty, fanciful idea, if we cannot accord to it the merit of novelty, and so far as each separate part is considered, is well carried out. But, speaking nautically, the boat is not "trimmed;" it would scarcely live on a sea whose surface is as smooth as glass, so disproportioned is the size of the vessel to that which it is made to carry. The sculptor, doubtless, had sufficient reasons for treating the subject in the manner she has, but in the engraving the disparity is too obvious to produce harmony to the eye; in the original work this is not so apparent, because, from the comparatively low elevation in which the work is placed, far less of the cradle is seen than of the figure. The *pose* of the latter is easy and natural, and the modelling vigorous and true.

The work was a commission from the Queen, and is in the possession of her Majesty.

### THE NATIONAL GALLERY.

THE National Gallery has now been closed some short time, with a view to the commencement of the changes about to be effected in the building for the better distribution of the pictures, and the conveniences of the Academy, as far as relates to a new Sculpture Room. Fifteen thousand pounds, it will be remembered, have been voted for this purpose; and, as far as can be at present understood from the propositions to be carried out, and the work already done, not only will the money be most creditably expended, but the additions will be finished in a term marvellously brief, although the cost is to be defrayed by public money. The design adopted is that of Mr. Pennethorne, by which an increased area of available space is gained without in anywise extending the present site of the edifice. The sculpture for the exhibitions, it may be remembered, was received at the back—at the bottom of Castle Street, and thence conveyed into the dismal chamber in which it was (not) exhibited. The whole of this part of the building has been removed, showing the interior. Thus the façade remains untouched, and from the Trafalgar Square side the advance that has already been made is not perceptible.

The alterations will extend over 170 feet, and of a variety of improvements the principal gain to the National Gallery will be a new room, 75 feet by 31, to be called the Italian Room, as being intended to receive the principal pictures of the Italian schools. Beneath this large room will extend a new sculpture room for the Royal Academy, which must necessarily, like the old sculpture room, be lighted by side windows. But the old sculpture room will still be utilized, and, of the two, will afford much the more desirable situation for the exhibition of the smaller sculptural contributions, as it will be lighted from the top. The stairs which will lead from the hall of the Gallery to the rooms, will be carried more to the left than the old stairs, an entrance from the new stairs being made through the two smaller rooms, which were on the left of the visitor at the top of the stairs; the old passage being added in augmentation of the right-hand room. By this arrangement the left-hand room—35 feet by 19—becomes a "passage, or thoroughfare room, leading into the room on the right hand (which is increased to 35 feet in length, by 31 in width), and at the extremity, to the first of the three large rooms, with which the room on the right of the entrance will also communicate. The East, Centre, and West Rooms remain as they were. When these alterations were first spoken of, it was understood that portions of the vestibules of the National Gallery and the Royal Academy were to contribute space to the improvements. It is a section, amounting to the half of this space, that gives the site for the new Sculpture Room, and above this, for the new Italian Room of the National Gallery—of course the northern or backward section, including the space occupied by the former stairs, with the stick and umbrella department, and so traversing both vestibules.

The new Italian gallery will be entered from the right-hand room at the top of the stairs, and in length it will exceed the West, or largest of the old rooms, by 17 feet, the latter being only 58 feet in length. According to the old arrangements the space occupied by the rooms was seen at once by the visitor, but in this improved form the dispositions will convey suggestion of a space much greater than the reality. The re-hanging of the pictures in the old rooms is being proceeded with under the direction of Mr. Wornum, to whom the public is indebted for the judicious arrangements we have seen effected in the Gallery, under the embarrassing circumstances of a collection having overgrown the space allotted to it. The builder is Mr. W. Cubitt, whose men are busied in the work night and day, and will continue their activity until the alterations are completed. Apprehensions have been expressed that the alterations will interfere with the arrangements of the Academy; but no postponement whatever will be necessary: the works for the Exhibition will be received at the usual time; we trust, therefore, our sculptors will be especially active, not only to manifest their supremacy, but to show that this "move" in their favour has been appreciated.



THE CRADLE

ENGRAVED BY R. A. ARTLETT. FROM THE SCULPTURE BY MRS THORNYCROFT.

LONDON JAMES E. VINTAGE



## LONDON CRIMEAN MEMORIALS.

ENERGETIC symptoms of vitality have suddenly succeeded to the long interval of inactivity, which appeared to threaten a permanent substitution of scaffoldings in place of the long-promised Crimean Monuments in Westminster and Waterloo Place. In the former instance, the delay we know to have arisen from the efforts that were fruitlessly made to obtain unusually large blocks of Aberdeen granite: but from what causes the Waterloo Place Memorial has remained so long incomplete we know not. As we write, both works are being happily and rapidly advanced towards completion.

The Memorial of the "Old Westminsters," which stands so appropriately a little in advance of the west-end of the Abbey, is a noble red granite column banded about midway, rising from an enriched architectural base, and crowned with a capital of Gothic foliage, boldly sculptured in Portland stone. Above this, the statues of four royal personages are grouped together—Edward the Confessor, Henry III., Elizabeth, and Her Majesty the Queen—the whole being crowned by a spirited impersonation of St. George and the Dragon. The general design is by Mr. G. G. Scott, A.R.A., who is so happily associated with Westminster as the abbey architect, and it has been admirably worked out and executed by the Gothic sculptor, Mr. Phillip. It must be added that the composition of the St. George group is by Mr. Clayton, the execution of it however being by Mr. Phillip. Mr. Clayton has accepted the Donatello type of our island saint; at the same time his own work is thoroughly original, as it is also spirited and suggestive.

With the Westminster heroes of the Crimea, an afterthought appears to have associated those of their comrades and former school-fellows, who subsequently fell in the fierce struggles that arose out of the great mutiny in India. Their names and their devoted patriotism blend together in proud harmony, and together they will be cherished not at Westminster only, but throughout the broad empire of Britain, in grateful and admiring remembrance. The monument worthily expresses the sentiments of their friends and their country, while it exemplifies in a characteristic manner the honourable position occupied at the present day by Art in England.

Altogether different in conception, sentiment, and expression, Mr. John Bell's Memorial of the Guardsmen of the Crimea stands in the rear of the York Column, where Waterloo Place is intersected by Pall Mall. The material is a cold, grey granite. A truncated obelisk, with projecting bases for the sculptured group and the military trophies, forms the mass of the composition, the whole being supported by a bold basement. On either side, crossed bayonets and the regimental insignia of the household troops are inlaid in bronze, with brief legends. In front, three guardsmen stand, as on duty, beneath their "colours." These figures have been thoughtfully studied, and they tell their tale effectively and well. Above them, forming the crowning object of the composition, stands, neither Queen Victoria nor "Britannia," but an allegorical lady intended to impersonate "Honour," holding forth chaplets in her out-stretched hands, and having at her feet the words (trite and common-place words enough)—*Honor to the Brave*. The "Honour" is by no means equal in merit to the soldiers. The figure is too small, and does not stand well. If comparatively expressive when seen in front, it is far from pleasing as it appears towards Regent Street. But the grand imperfection consists in the hopeless want of harmony between the classic dame and the men in the great-coats and bearskin shakos. They look as if they had been brought together by accident from the antique and the modern departments of a museum of sculpture.

The back of the monument is made up of a small collection of guns and mortars, captured at Sebastopol. At present the arrangement of these trophies is so singularly unfortunate, that it scarcely appears possible there can exist any intention to leave them as they have been placed. There is nothing particularly impressive in these prizes of the Russian Black-Sea stronghold, nor do they appear to advantage upon this monument. The whole of the sculpture is executed in Sebastopol bronze.

## THE STATUE OF CŒUR-DE-LION.

THE site in which the Baron Marochetti's statue of Richard I. has been so suddenly placed can scarcely be that permanently intended for the work; its erection so close to the western front of the Houses of Parliament can only be regarded as an experiment. If such a statue be associated with architecture at all, Gothic is that with which it will compose best; but never did a statue and its surroundings so resolutely antagonize as does the lion-hearted king with the structures in the midst of which he is placed. Richard can be here only on trial, and loudly enough does he protest against this form of trial. He is in opposition to every element of both the Houses; but violent as it is, it is an opposition that a simple vote of the Commons will at any time overcome. The statue is placed near the line of the building facing towards Millbank—so near the houses that it can only be examined piecemeal, as there is not space enough to enable the eye to compass the entire agroupment. When viewed from the side of the Abbey, the statue finds no relief in the background of Gothic tracery against which it is brought. The man and horse are full of life and energy; but the force of the action, expressive of that life-like character, is entirely broken by the proximity and tone of the background. Again, the statue is colossal, and the mass not only fritters the detail of the architecture, but effectively dwarfs the building, which was never intended to be seen in relation with figures beyond the ordinary life size. Baron Marochetti has scrupulously avoided in his work that which is necessitated by Gothic architecture. It is a study of large parts—all minute detail is avoided; but it is seen in opposition to a composition of small details. It appears in relief from the Houses of Parliament; but there the spectator is too close to see the statue as a whole; and the effect of the mass from this side, is to reduce to nothingness Henry VII.'s Chapel. If the buildings about the group were common street architecture, it would matter little, as far as they were concerned; but it may be presumed that the Baron Marochetti and his friends are desirous that the work should be effectively seen; if so, it is impossible to understand on what merits the present locality can have been selected—a site in which the statue and the architecture destroy each other. Its probable removal is, we fear, out of the question now; for it seems, by the durable nature of the "fixings," to have attained a permanent resting-place.

The work has long been known, and must attract a large share of admiration as a production of high class. Richard—a grand and commanding figure—sits upright on his destrier with his sword uplifted straight above his head, as if in the act of commanding a charge against Salsadin and his chivalry. He wears, of course, chain-mail, over which is the long surcoat of the time, judiciously thrown off the thighs, so as to assist the composition by a direct downward line. The features are handsome, and expressive of great firmness and resolution. The helmet is not the head-gear of the time of Richard, but an open un-visoried casque of the 14th century, girt around with a crown—a single metal fillet, whence arise the accustomed leaves. Nothing can be plainer than the entire equipment—being, save the crown, that of a simple knight. The horse rests upon his right fore-foot and left hind-foot—one fore-foot being raised, as if impatiently pawing the ground. The action of the head and fore-legs is unexceptionable; but the animal is weak behind, and has a squareness and weakness of haunch that sorts ill with the mettle of the fore-quarters.

There is no situation in the metropolis in which it could have been placed less happily than where it now stands. In no city in Europe is there a statue so injudiciously sited. Had Sir Charles Barry been still living he could not have survived this infliction; and if the House of Commons suffers it to remain, it will stand there an outward and visible censure of the style of the Palace of Westminster. We wonder who is responsible for this æsthetical blunder;—one which must subject us to the ridicule of every enlightened foreigner, as well as to every man of taste, of whatever country he may be. Whatever be the merits of the statue, the place it occupies is worse than a "mistake."

## ART IN CONTINENTAL STATES.

PARIS.—The season of sales is arrived, and the gates of the *Hôtel Drouot* are opened to the avidity of bidders. The Italian dealers and Dutch Jews have sent their usual tributes of majolicas of Urbino, of Faenza, and of Pesaro, with cabinets incrustated with tortoiseshell and ivory, marbles of the Renaissance, ceramic ware of Chinese, Saxon, Berlin, and other manufacture, buhl, marqueterie, &c. It is worth while to offer some remarks on these numerous sales, which for years past have inundated the saloons of amateurs with antiques more or less genuine, purchased at high prices. As sales proceed, the genuine object becomes more rare, and a wide field is opened for counterfeits, of which large manufactories exist in various countries, where paintings, carvings in ivory, bronzes, enamels, goldsmiths' work, arms, porcelain, majolicas, &c., are studied and imitated with rare perfection, so that any purchaser at sales, or of a dealer who does not guarantee the article, is almost sure to be imposed upon. Medals, autographs, paintings, &c., are fabricated in Paris and in the provinces; there are large studios for this purpose in several countries of Europe,—in Prussia a manufactory of antique vases, Roman pottery, &c., has recently come to light; in Hanover flourishes one of antique and Gothic *bijouterie*, of which M. Fould had in his collection many very fine specimens. A clever engraver of medals, on the impression of one of great rarity and value, moulds a die, retouches, polishes, and finishes it carefully, and gives you a medal at a low price, the original of which is worth its weight in gold. Thus are produced the false *abins d'or*, false medallions of Syracuse, &c. If your taste inclines to paintings—a true Correggio, for example—the means are still easier, and plenty of these are to be had; the only way by which they are to be distinguished from originals is the low price demanded for them. An artist is ready, on the production of an old engraving or sketch, to produce for you a perfect Correggio, Greuze, Rembrandt, or any other master. But let us see the result. A rich amateur, Mr. A—, made some years ago woeful experience of these truths: wishing to insure his gallery, he valued, in 1839, his collection—of Spanish paintings principally—at 3,339,950 francs; it was sold in 1843, after his death, by auction, for 635,435 francs, including those paintings bought between 1839 to 1843. An amateur of the works of Bernard de Palissy, wanting the fine dish called *Plat de Briot* to complete his collection, makes so many inquiries after it that one morning the dish is brought to him in the most perfect condition; some time after is brought to him the *aiguère*—of whose existence no one knew, and which is not in the Louvre collection—belonging to the *plateau*, and which also takes its place triumphantly in his collection. Unfortunately, some time after, numerous whispers give him the name of a clever artist, who produces these articles equal to the originals. Others seek for enamels of Léonard Limousin, Penicaut, Courtois, &c.: these enamels are eagerly purchased whenever they appear, and are not readily met with; notwithstanding, with a well-filled purse and the assistance of the railroad, you arrive in a country château belonging to an ancient but decayed family, which has preserved numerous specimens as heirlooms, and which their necessities oblige them to sell. You find there some splendid pieces of the enamels of the sixteenth century, for which you pay 15,000 francs or 20,000 francs, or more—enamels splendidly executed, but painted by Madame A. or B., of Sèvres. We could carry this subject out to any length, but will conclude it by the following fair announcement. M. Carraud and Son published some time ago a circular addressed to amateurs, of which we give a faithful translation:—"The study of archeology and the demand for articles of Art and antiquity have become a taste so general, the prices have risen so extravagantly, that the whole host of imitators has become impelled thereby to great activity. MM. Carraud and Son offer themselves as consulting examiners of any objects of Art on which a doubt exists as to their genuineness—the fee for such valuation is three per cent. MM. C. and Son guarantee two-thirds of the value estimated by them." Certainly this is a fair offer.—A fine *Pietà* has been placed in a chapel of St. Roch, executed by M. Frederic Bogino.—A painting by Decamps has been presented to the museum of the Louvre by M. A. Ravenan: it represents horses towing a boat. During the lifetime of the painter the galleries of Paris did not possess one specimen.

MONTEROLLIER.—A picture by Jouvenet having been discovered here, and restored by M. Lejeune, has been blessed by a religious service and sermon. The subject is 'The Assumption of the Virgin.'

## OBITUARY.

## MR. JAMES FOGGO.

THE death of this artist took place, as was stated in our last number, on the 14th of September, in the 72nd year of his age, in London, the place of his birth. He was the elder of two brothers, who long and zealously devoted their energies to the pursuit of historical painting, but with results no more successful than those which attended the efforts of Haydon or Hilton. His father was one of the early promoters of negro emancipation, which he advocated warmly, both in the United States and the Brazils. As a zealous friend of civil and religious liberty, in 1799 he gave offence to the Tory government when they had suspended the Habeas Corpus Act, and, under too favourable impressions of the merits of the French Republic, he and his family proceeded to France, where, under the consulate and empire of Napoleon Bonaparte, they experienced the evils of a military despotism opposed to constitutional rights. There the sons were educated in Art, in the Imperial Academy, under the instruction of the celebrated Regnault, and finally adopted painting as a profession. In 1815, on the return of Napoleon from Elba, James Foggo hastened to England, full of hope and ambition; but, after his long exile, he sought in vain the friends of his childhood. They were dead or dispersed, and for a time the bustling wealthy metropolis appeared to him as a howling wilderness, where his small means must soon be exhausted. He set to work, however, in a second-floor room, furnished with a press bedstead, and there painted his 'Hagar and Ishmael,' which was well hung at the British Institution, and favourably noticed by President West and other artists; yet it did not find a purchaser. A brother artist, however, having recommended a pupil to him, he was, with occasional assistance from his parents and by means of one or two portraits, enabled to bear up against his gloomy prospects until 1819, when his brother and their mother joined him. For the next forty-five years the brothers, working together, produced various historical pictures—living economically on the slender means derived from their teaching. In 1821 and 1822 they painted their large composition showing the Christian inhabitants of Parga about to emigrate. This and subsequent works obtained the applause of Sir Thomas Lawrence, Fuseli, Smirke, Hilton, Flaxman, and other artists of eminence. The last of their performances seen by Fuseli, was their 'Christ confounding the Ruler of the Synagogue,' of which that eminent professor expressed his admiration only a few days before his death. Their 'Entombment of our Saviour,' the altar-piece in the French Protestant Church at St. Martin's-le-Grand, was well exhibited; as were also their 'Pool of Bethesda,' and 'Nathan reproving David.' In 1837 the brothers founded the society for obtaining free access to our museums, public edifices, and works of Art, of which the Duke of Sussex was president, Joseph Hume the indefatigable chairman of committees, and George Foggo the honorary secretary. On the institution, in 1840-3, of the cartoon competitions, in Westminster Hall, the Foggos were among the very few who contributed to each one of these exhibitions. The later works of the brothers were, 'The Martyrdom of Ann Askew,' 'Napoleon signing the Death Warrant of the Duc d'Enghien, in spite of the Entreaties of his Mother,' and 'General Williams among the Inhabitants of Kars.' In private life few men had more sincere friends than James Foggo. His varied knowledge, frank manners, integrity, and simple and temperate habits, secured the esteem of all who knew him.

[We are indebted for this notice to a correspondent who was well acquainted with the deceased artist.—Ed. A. J.]

## MR. GEORGE SCHARF.

The death of this artist occurred on the 11th of last month, at the age of 72. He was a German by birth, and is known, principally, as one of the earliest promoters, in England, of the lithographic art, to which he devoted much attention many years since. His son is, perhaps, more extensively known as an artist, as well by the position he occupies in the National Portrait Gallery.

## DRINKING FOUNTAINS.

THE metropolis is becoming plentifully endowed with these necessary luxuries, for they are both necessities and luxuries: people accustomed to traverse London in its length and breadth—not only what we regard as London proper, but also its wide-spreading suburbs—can scarcely avoid noticing the numerous fountains which are everywhere rising, almost, as it would seem, by magic, into existence. Fountains some of these erections can scarcely be called; drinking-places would be a more appropriate

name for them, inasmuch as they have little or no title, as works of Art, to the more dignified appellation: however, the purpose for which they are intended is answered even by these, and the wayfarer whose thirst leads him to drink of the refreshing water, seldom looks to ascertain, nor indeed does he care, whether it flows through a plain, unadorned channel, or from one richly ornamented, of costly materials, and the work of some master-hand. Still we see no sort of reason why philanthropy and Art should not work harmoniously together in these matters, so that the fountain may be an object of attraction to the eye as well as to the lip.



We can recognise something of this blending of the useful and ornamental in a drinking fountain erected, during the past summer, at Adelaide Place, London Bridge, and presented to the public by the United Kingdom Temperance General Provident Institution, a society established for the Assurance of lives, and especially of those who are in favour of what is known as the "temperance movement." The directors of the institution are, by its laws, obliged to be total abstainers from intoxicating beverages. The fountain was designed and executed

by Messrs. Wills Brothers, of the New Road. It is composed of a polished red granite pedestal, with a circular basin of the same material: in the centre of this, on a marble plinth, stands a vase of polished marble, having on its surface sculptured representations of water-plants; the vase is surmounted by a richly-gilt cover, and finial elegantly composed of flowers of the water-lily. The pedestal is ornamented with three dolphins, in bronze, which help to support the basin: the whole is mounted on two granite steps.

## THE COMPANION-GUIDE

(BY RAILWAY)

## IN SOUTH WALES.

BY MR. AND MRS. S. C. HALL.

## PART XII.



THE railway road from the peculiarly pretty village of FERRYSIDE all the way to Carmarthen runs beside the Towy, which is here rather an arm of the sea than a river. Rich pasture-lands gradually slope to its banks, and high grounds, all cultivated, look down upon them. As we near Carmarthen the town is seen to much advantage: it covers the side of a steep hill, church steeples rising from amid closely packed houses, the ivy-clad fragment of the castle conspicuous among them. Carmarthen is said to have "been named after the famous magician Merlin, Caer Merdin or Merlin's town," although other authorities consider the prophet to have "derived his name from the town." He was born there, but the time of his birth is not revealed either by history or tradition.\*

Merlin is the great prophet of Wales; for centuries he powerfully influenced the minds of the people, and he has, even yet, his disciples in many parts of the Principality. According to Spenser—

"He was not the son  
Of mortal sire, or other living wight,"

but a "faderlesse ssewe," "the Prince of British Seers," who was born in the town of Carmarthen, and flourished in the time of Vortigern. Although his history is a mass of fable, there is little doubt that such a person did actually exist, and that his prophecies revived for awhile the declining fortunes of the Britons during their struggles with the invading Saxons; and operated long afterwards in stimulating the valour of the princes and people of Wales in all their wars with the Anglo-Normans; being "immensely valuable" to the brave Owen Glendower in his heroic struggle with Henry IV., for the mastery of his country. "That such a man existed, we think certain; that he was possessed of extraordinary wisdom is admitted; and the full exercise of his talents were called forth on a glorious occasion to support the declining fortunes of his country. But he was, it is believed, compelled to assume the guise and character of one deeply versed in the powers of magic, to give due effect to his advice, the dictates of a sound judgment. The invincible attachment of the Welsh to the prophecies of Merlin, to this day, is astonishing; there are thousands in the Principality, even now (1805), who are firmly persuaded that, sooner or later, his prophecies must be accomplished." So writes Donovan, and other historians agree in this view of the character of the great magician of Wales. Of him it is said and believed that however much fable may have augmented his renown, he must have been a man of marvellous acquirements for his age, a star in barbaric times, when magic was another name for knowledge.

Upon the north side of the Towy, a mile or so out of the town, is Galt Frydden, or Merlin's Hill. The rocky chair near the summit of the hill, from whence he is said to have delivered his prophecies, and the cave in which he is reported to have made his incantations, are supposed to have their existence only in the fictions of poetry and romance. At all events the tourist will seek in vain for any place that can answer the description of Spenser, when Britomart visits the cave under the conduct of her nurse, Glauce:—

"That dreadful place;  
It is a hideous hollow cave (they say),  
Under a rock that lies a little space  
From the swift Barry, tumbling down a space,  
Amongst the woody hills of Dynevor."

The poet warns against entering "that same banefull bowre," but tells us we may "heare gastly noyse of iron chaines, which thousand sprights, with long-enduring pains, doe tosse."

The death, or rather departure, of Merlin was as romantic as his birth. He sailed away in a ship of glass, and was never more heard of, except in his prophecies, which during centuries after were the watch-words of liberty and the stimulants to victory in many a descendant of the ancient Britons in the kingdoms and principdoms of Wales. The prophet took with him the "thirteen precious curiosities of Britain:" among

\* Bale speaks of two Merlins, the one living in the time of King Arthur, the other in the time of Aurelius Ambrosius. "There were two of the name: the first, called Merddyn Wylt, was born in Scotland; the other, Merddyn Emrys, was born at Carmarthen."—HUMPHREY LAUD.

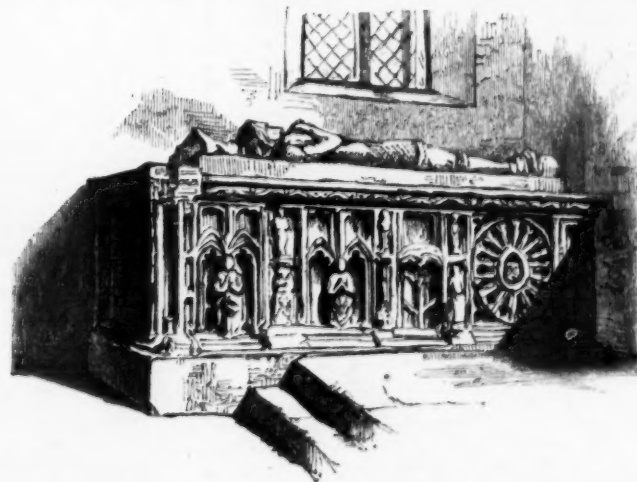
them were the "Corn Braugaled," a horn that furnished any liquor desired; the "Maudry Eluned," a ring that rendered the wearer invisible; and the "Cadair," a chair that carried a person seated in it wherever he wished to go. There are other accounts, however—but these being recorded by the poets are not to be depended on—which assert that he fell in love with a beautiful lady who was a witch, and that she wiled him into a cave, which by some magic words she hermetically sealed up for ever, and so the magician-prophet perished. Of this legend Tennyson has made use in his "Idylls of the King."

Carmarthen was the Maridunum of the Romans—"Maridunum, that is now, by change of name, Ca'yr Marddin call'd;" and in very old times was considered the capital of all Wales, a "distinction that was recognised after it was annexed to England as a Principality, the exchequer



FERRYSIDE.

and mint being kept here." The castle, which was dismantled by order of parliament in 1648, is said to have been erected on the site of the Roman station. It endured all the "wild vicissitudes" incident to periods of continual war, but still raises its broken walls above the town, part of it, however, being converted into the county jail. The shells of two priories yet remain to indicate the former greatness of the place. Some broken walls still bear the name of the "Nuns' Walk," and in "Friars' Park" some relics of the old structure may yet be traced. The church, dedicated to St. Peter, is a very interesting structure, less for "architectural pretensions" than for its monumental records, of which the edifice is full—the most remarkable of them being a tomb, on which recline the effigies of that Sir Rhys ap Thomas, of whom we



THE TOMB OF RHYD AP THOMAS.

have spoken in describing Dynevor. The brave knight is clad in plate armour, and at the feet of his lady, who lies beside him, is placed her emblem, the dove. Carmarthen, however, has monuments to more recent worthies. At the western extremity of the town, an obelisk has been erected to the memory of the gallant Picton; in "Nott" Square is a bronze statue of the military hero, after whom the square is named;\* while a tall pillar records the names of officers and soldiers of the 23rd Regiment—the Welsh Fusiliers—who perished during the war in the Crimea, in 1854—55.

\* Neither of these heroes was a native of Carmarthen, though both were connected with it, and had much esteem for the town. Picton was a native of Pembrokeshire, having been born at Poynton House, near Haverfordwest, in 1758. General Nott was born at Neath, in Glamorganshire, on the 20th January, 1782. His father shortly after removed to Carmarthen, where he kept the "Ivy Bush Inn." General Nott died at Carmarthen, after a four months' residence, on the 1st of January, 1846. There are three monuments to his memory—indeed four, for his portrait in the Town Hall may be considered as another.

Although Carmarthen is an interesting town, clean, well built, and well ordered, auspiciously situated, and prosperous—its prosperity having been largely augmented by the South Wales Railway—it is from the country adjacent that the visitor will derive special enjoyment. We have partially described that which borders the river down from Llandeilo, but from the church tower, or from any of the heights, he will perceive a place, to which he may make pilgrimage. It is the White House (in Welsh, Ty Gwyn), the residence of Sir Richard Steele, to which he retired in age, when weary of the turmoil of the Metropolis.\* An Irishman by birth, an Englishman by long residence, it was in Wales he drew his latest breath. Just before his death he removed to Carmarthen; there he died, and there in St. Peter's Church was buried. But it is in Llangunnor Church, the parish in which is the White House, that a tablet has been erected to his memory. To visit this church and country churchyard will be a pleasant morning's work. Situated on the extremity of a ridge alongside the river, the church commands an extensive view of the pleasant vale of Towy, including Merlin's Hill; the not inelegant tower raised in the vale to the memory of Nelson; Grongar Hill; the abrupt eminence on which stands Dryslwyn Castle; and down the vale, peeping out from amongst the woods, the ruined towers of the once stately pile of Dynevor.

At Carmarthen station, a mile or so from the town, we re-join the railway.

The train passes along the bridge that crosses the river Towy, and, at a distance of a few miles, halts at St. Clears. This little town—situated at the confluence of the Gwyn and Taff—is now of small importance; in times past, however, it



DRIPPING CAVE.

possessed a priory and a castle of some note. During the period of that strange uprising, the Rebecca riots, St. Clears was one of the chief rendezvous of the "daughters of the gate." Here, at nights, mobs congregated, and hence proceeded to do execution upon any of the neighbouring "pikes" which had been marked for destruction. Suddenly and unexpectedly the children of Rebecca—some on foot, but the majority on horseback—demolished the gate, destroyed the dwelling of the affrighted keeper, and disappeared to enact the same scene elsewhere. As often as a gate was restored, so often did Rebecca appear before it. After a time not only toll-bars, but union workhouses, became obnoxious, and it was found necessary to place detachments of troops in them to protect them from violence. At length, to such an extravagant pitch did the conduct of the rioters reach, that they ventured to enter Carmarthen in broad day, with the avowed

\* According to Donovan (Excursions through Wales, 1865), he had acquired a small estate, by marriage with a lady of the Scurlock family, his income, "though small, proving sufficient to support him in his infirmities," being enabled to "keep two men-servants to carry him about the town in his open chair;" he was buried at midnight, "no less than four and twenty attendants, each carrying a branch of lighted torches, forming part of the retinue in the funeral parade." Donovan states that he was buried in the family vault of the Scurlocks, on the south side of the church, but his name is not inscribed upon it.

intention of destroying its "Union." From the accomplishment of this undertaking, however, they were fortunately prevented by the opportune arrival of a troop of dragoons, who at once dispersed the rioters and took some prisoners.

These extraordinary practices were continued, with slight intermission, during the years 1843-44, and were not confined to Carmarthenshire, where the insurrection originated, but were pursued also in the counties of Pembroke and Cardigan. Secrecy and despatch characterized the movement. All rewards offered by the authorities for information were offered in vain; none betrayed his accomplice. False alarms continually harassed the military; matters became serious. Houses of persons supposed to be unfriendly to the movement were destroyed; incendiarism was becoming more and more frequent, and even murder was threatened. A division of metropolitan



LAUGHARNE CASTLE.

police was sent to the aid of the military. At length many of the rioters were taken prisoners in the several counties, and, in Carmarthenshire, two of the ringleaders who were apprehended were sentenced to transportation. The force of law in the end prevailed over "divine right of insurrection," and, at last, completely crushed it. Rebecca, after exhibiting a curious phase of Welsh character, ceased to exist.

Three miles to the south of St. Clears, where the Taff becomes an estuary of the sea, is Laugharne, a small seaport, which, although containing no more than about 1,500 inhabitants, has a mayor and corporation of its own, and possesses a comparatively large and valuable



NARBERTH CASTLE.

amount of property to divide amongst its freemen. Laugharne has the reputation of being a cheap place, and consequently has been fixed on as a residence by many whose purpose is economy; but the principal attraction for tourists will be the old Norman castle and the parish church. "The ancient appellation of this town and castle" (we borrow from Dr. Beattie), "according to the native writers, appears to have been Llacharn, and seems to have taken its present orthography from the general of that name—William Laugharne—who distinguished himself in the service of the 'Parliament;' and in 1644, after a siege of three weeks, took the Castle

of 'Llacharn.' Its still more ancient name is Abercoran, or Cowan—the 'Castle on the banks of the Coran'—which, at a short distance below the castle, empties itself into the sea. Local tradition says that the parish church formerly stood upon a farm, in an island called Craseland—that is, Christ's land; but of the sacred edifice not a vestige remains to support the tradition—

'Not an arch of nave or aisle—  
Not a relic marks the pile;  
Shrine and monumental stone,  
Floor and fretted vault are gone!'

The corporation consists of a portreeve, a recorder, an indefinite number of aldermen, two common attorneys, four constables, and seventy-six burgesses, who have shares in lands and commons which were given to the corporation by 'Sir Guido de Brian the younger, lord marcher of the said town and lordship of Laugharne,' in the reign of King John." The church is surrounded by a churchyard, which we found a perfect model of beauty and repose. The graves were kept distinct and in good order, and were adorned with flowers; the paths, shaded with evergreens and yew-trees of great age, were in excellent condition; and the tombstones, regularly cleaned and painted once a year, tend to show the affection of the living for the memory of the dead. Altogether the church and churchyard of Laugharne are among the most pleasing spectacles we have witnessed in the Principality, and are such as to tempt visitors to prolong their stay in the quaint and ancient village-town.

In this neighbourhood tourists will find many of those singular dripping caves, which abound on the hill sides, forming admirable subjects for the artist, and one of which Mr. Coleman has pictured.

Having again reached St. Clears we re-enter the railway carriage, and in a few minutes pass Whitland station, to the right of which is seen Whitland Abbey, situated in a sequestered spot; surrounded by steep and wooded hills; a lovely but pleasant place, occupying the site of the ancient abbey founded by Paulinus, a pupil of St. Illtyd.

When the train draws up at the next station, that at Narberth Road, some of the carriages are in Carmarthenshire and some in the county of Pembroke—through which the remaining portion of our journey lies.

Pembrokeshire, which Giraldus Cambrensis, himself a native, calls "the most pleasant country in all the world," forming the extreme west of South Wales, is the first object that offers resistance to the waves of the "broad Atlantic," which, rolling in between Cape Clear and the Land's End, there precipitate themselves against the lofty cliffs, and become broken into two divisions, named respectively the Bristol and St. George's Channels. Its coast, more than a hundred miles in extent, is extremely irregular, and, especially towards the south, presents a bleak, wild, and gloomy appearance; and in foul weather is ever a terror to the approaching mariner. But nature, as a compensation for this inhospitable coast, has bestowed upon the county the magnificent estuary of Milford Haven, which intersects it, and justly forms its chiefest boast. The country possesses no very prominent features; no rivers of any great length, no lakes, no extensive plains; but its surface is generally undulating, and in the north swells up into the Precellau mountains—a slaty ridge ten miles long—which attain an elevation not far short of eighteen hundred feet above the level of the sea. From its exposure to the south-west winds, and consequent deficiency of trees, the character of its landscape scenery is for the most part barren, but almost always picturesque.

Pembrokeshire anciently formed part of the territory of the Demetæ, and received its present name from its position—being derived from two Welsh words (*pen, bro*), which may be translated, as in England, by Land's End, or, as in France and Spain, by Finisterre. It is exceedingly rich in remains of antiquity. The mysterious cromlech, watching the course of ages, still occupies the station assigned it by its primeval builder; watch-towers and Danish encampments are frequent along the coasts, where they crown almost every other steep; whilst of mediæval times there are domestic, military, and ecclesiastical relics, noted for their number, magnificence, and extent.

Speaking generally, a line drawn through the centre, from east to west, would divide the country into two districts. To the north of this line we encounter a people speaking the Welsh language, and having the well defined features of the Celtic race. On the south there is a sensible difference. The inhabitants use the English language alone, whilst their physiognomy, wholly distinct from their neighbours of the hill-country, proclaims them to be of a different race.

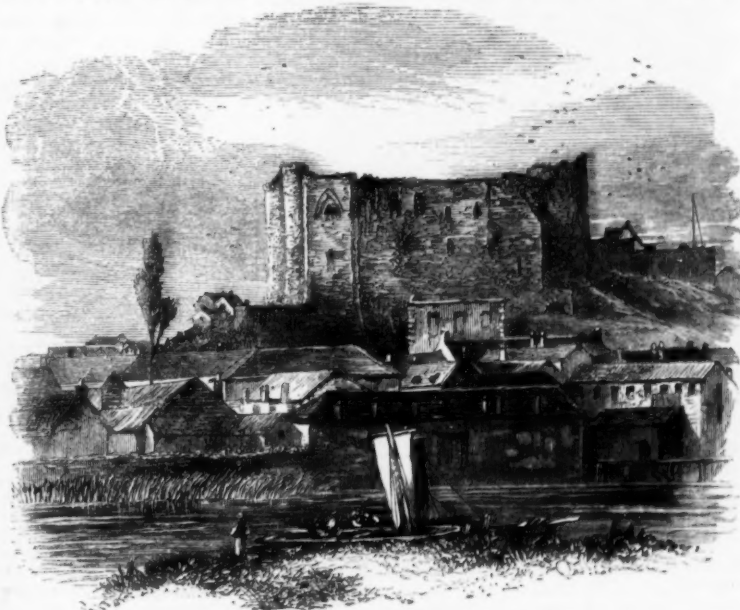
The county is, according to an old historian, "partly Dutch, partly English, partly Welsh," a colony of Flemings being there planted of whom a circumstantial account is given by Selden, in a note on a passage of Drayton ("Polyolbion"), which describes the Flemings as emigrants, in consequence of inundations that "swamped" their land. It was during the

reign of Henry I. They were "kindly received" by the king, "in respect of the alliance which he had with their earl, Baldwin, Earl of Flanders," and settled chiefly in Northumberland; where, however, they were found so unruly that "King Henry was under the necessity of driving them into Wales." Other historians assert that it was by persuasion, and not compulsion, they became "settlers" among the Welsh; the Anglo-Normans finding them brave and valuable allies, while their habits of thrift and industry made them useful examples, as well as auxiliaries, to the conquerors. The second Henry gave them direct encouragement, and considerably augmented their numbers, recommending them to his knights as ready and powerful partizans, the more to be trusted because so thoroughly isolated in the midst of merciless enemies, against whom they were perpetually compelled to keep watch and ward. Of their domestic architecture



LLAWHADEN CASTLE.

—strong houses, easily and readily fortified against bands of marauders—there exist picturesque remains in many parts of the country, the massive chimneys being those that have best withstood the assaults of time. It is by no means certain, however, that these ruins are what tradition affirms them to be—remains of *Flemish* architecture. Some architects and archaeologists have recently promulgated opinions that they are of a date much later; that no structures resembling them exist in Flanders, and that they were probably erected by the Welsh, who borrowed their character from Brittany. Giraldus, speaking of these Flemings in his time, says they were a stout and resolute nation, "and very troublesome to the Welsh by their frequent skirmishes; a people skilled in the business of clothing and merchandize, and ever ready to increase



THE CASTLE, HAVERFORDWEST.

their stock at any pains or hazard, by sea and by land—a most puissant nation, and equally prepared, as time and place shall require, either for the sword or for the plough; and to add one thing more, a nation most devoted to the King of England, and faithful to the English."

Such is the country and such are the people by whom we are surrounded when we leave the train at NARBERTH ROAD. We but alight here, however, for the purpose of visiting two of the many mediæval castles for which the county is noted, those, namely, of NARBERTH and LLAWHADEN. The former is situated at Narberth town, a distance of between three and four miles from the station, and may be reached by the coaches that run to Tenby. It is a ruin, and of

no great extent; but, from the commanding site it occupies, and its hoary aspect, has a picturesque and imposing effect when viewed from the base of the hill on which it stands. In those stirring times, when the Anglo-Normans contended daily with the former masters of the soil, it was of much importance; strong, and situated so as best to defend "one of the most frequented passes in the country." Henry VIII. granted the castle to Sir Rhys ap Thomas, "in recompense for his good service in the wars." In the civil wars, siding with the king, it was sadly injured by the troops of the parliament; but afterwards, in 1657, it was the residence of a Captain Castell, an adherent it would seem of the usurpation of Cromwell; for in the archives of the corporation of Tenby we have seen a document which notices an order by his Majesty (Charles II.) respecting a petition of the inhabitants of Tenby, which complained that Captain Castell had, "during the times of usurpation," presumed to set up a market at a "village" called Narberth; which market the petitioners prayed may be ordered to be discontinued, or its continuance would lead to the ruin and impoverishment of the king's town of Tenby.

Three miles from Narberth is LLAWHADEN, the other castle we have mentioned, a ruin which at one time was a magnificent pile, and the residence of the Bishops of St.



RHOSMARKET CHURCH.

David's, to whom it belongs; and hence it is the occupant of that See derives his right to a seat in the House of Lords, being Baron Llawhaden, in the peerage of the United Kingdom. "At St. David's," it has been said, "the prelate appeared as bishop, at Lamphey as a respectable country gentleman with an ecclesiastic turn, but at Llawhaden as baron." The fine old ruin was rebuilt at one time by Houghton, a Pembrokeshire man, who was bishop of St. David's from 1361 to 1389. Situated upon an elevation on the left bank of the Eastern Cleddau, it appears to best advantage from the hills on the opposite bank, whence the view is one of the most beautiful of its kind we have anywhere seen; the artist has, however, given a nearer view, picturing it so as to represent the gateway, which is the most remarkable and characteristic feature of its existing remains.

To return to the railway, we may proceed either to the station at Narberth Road, or to the next station, Clarboston; the distance is the same to either place. On this occasion, we take the latter, and arrive at HAVERFORDWEST. It is the capital of the county, and an admirable representation of an old country town; large enough to possess all the requisites of trade and commerce, and small enough to enable all to know and be known to each other. Its situation is highly picturesque, being built on a steep hill that overlooks the Western Cleddau, and commands in every direction fine and extensive prospects of the surrounding country. The old castle which frowns upon the landscape with wrinkled brow, and forms the most prominent object in all views of the town, is

ascribed to Gilbert de Clare, and was one of the most important fortresses of the Anglo-Normans in this district. It has undergone many changes; was more than once injured by the Welsh; made a gallant and successful defence, under the Earl of Arundel, against the Sire de Hugueville, who had landed with French troops at Milford Haven to succour "the irregular and wild Glendower;" suffered considerably during the civil wars; and now serves the purposes of a county gaol. There are other relics of mediæval times in the town and neighbourhood. In the environs—on the river's bank, near the spot where we cross the Cleddau by rail—stands the ruin of a PRIORY OF BLACK CANONS, which, seen from the "parade" above on a moonlight night, when the tide floods the marsh on which it stands, is an exceedingly fine spectacle. In Bridge Street a lane leading down to the river is named "the Friars," from a convent of black



THE PRIORY, HAVERFORDWEST.

friars which formerly occupied the site, but nothing now remains, save the name, to indicate its whereabouts. Higher up the river, near the suburb of Prendergast, there are some fragments left of Prendergast Place, the residence from the reign of Elizabeth to that of Charles II. of the Stepney family, one of whom was the poet whose life has been written by Dr. Johnson. Haverfordwest has three churches, St. Mary's, St. Thomas, and St. Martin's, all of good size. The first is a very fine structure, and is much admired. In 1844 it was very admirably restored, and further improvements are now being effected. St. Martin's, which is the oldest church in the town, is in a sad state of decay, and there is little prospect, we fear, of its being at present completely renovated and restored. The parish is very poor, and the living a perpetual curacy only; the income being about £90 per annum, is far too small to justify the incumbent



THE PRIORY, MILFORD.

in proceeding with the repairs at his own cost; he has, therefore, made an urgent appeal to the public for support, and we sincerely trust the inhabitants of the town and county will respond in a liberal manner.

Haverfordwest from very early times has had ample privileges bestowed upon it by successive kings. It was here that Richard II., returning from Ireland, "performed his last regal act" in confirming a grant of a burghage to the convent. James I., too, notwithstanding his solicitude for Scotsmen and Scotland, showed his kindness to the town by granting or confirming a charter which ordained that Haverfordwest should be and "hereafter remain for ever a free town and county of itself, distinct and separate in our county of Pembrokeshire, and from all other counties

whatsoever in this our lordship of Wales." Haverfordwest bears a high character for the activity and intelligence of its inhabitants, who are sociably and hospitably inclined. It possesses a Grammar School of no mean note, from which, previous to the institution of the college at Lampeter, candidates for holy orders were ordained; has a literary institute, a circulating library and reading room, model national schools, schools of industry, and many flourishing private "academies," and is, moreover, the head-quarters of three local newspapers. It was the opinion of one of the Dukes of Bedford that the most enjoyable sports possible for an English gentleman to procure, is to stand as a candidate at a contested election, and win by a majority of one. The duke would have been delighted with Haverfordwest. It is noted for its contested elections; and the present member owes his seat to the very majority that would have been most acceptable to his grace.

Continuing our journey by rail we pass, at a short distance from the town, at Haroldstone, the interesting remains of a house, which for three hundred years was the residence of the Perrotts, and was the birthplace of that Sir John Perrott who, in 1583, was Lord-deputy of Ireland in the reign of Elizabeth. Between the county town and the terminus of the South Wales Railway, on the shores of Milford Haven, there is one station only, that at JOHNSTONE, where the tourist will alight to visit the little village of RHOSMARKET. It is a curious straggling collection of houses, scattered along the edge of the vale of the same name, and deserves notice both on its own account and from its having been the birthplace of the mother of the "unfortunate" Monmouth, Miss Lucy Walter, whose father, Sir Richard Walter, had here a mansion, "whose remains," says the county historian, Fenton, "speak it to have been highly respectable about a century ago, and to have possessed all the appendages of a gentleman's house." Here, too, was born Miss Williams, the blind *protégée* of Dr. Samuel Johnson, and daughter of Dr. Zachary Williams, for whom "our" doctor is supposed to have written the "Attempt to ascertain the Longitude at Sea by an Exact Theory of the Magnetical Needle." Mrs. Johnson, becoming acquainted with Miss Williams, gave her her friendship; and after the death of her father, took her to her own home, where she remained ever after, presiding at the tea-table of the great lexicographer, and, no doubt, often entertaining the guests with anecdotes, and with tales of "second sight" she had heard at her early home in Pembrokeshire. Before leaving Rhosmarket the visitor will inspect THE CHURCH, a pretty little edifice, which since our visit has, we believe, been thoroughly repaired and restored; but the bell-tower and gable, thickly mantled with ivy, remain in the state they were when we saw them, and when the accompanying sketch was taken.

From Johnstone, too, a branch railway conducts to Milford Town, which the tourist, before he leaves this district, must not fail to visit. The town in itself offers not much of interest; but it is contiguous to coast scenery of wild beauty, and the neighbourhood possesses many a fragment—like the PRIORY we have sketched—of mediæval times, to tempt the artist and the naturalist out of the beaten track.

Having once more entered the train, the traveller, in ten minutes, arrives at the terminus of the South Wales Railway at NEW MILFORD. He is on the shores of Milford Haven, at a distance of nearly three hundred miles from the metropolis.

As we have fully described this district in former parts of the *Art-Journal*—those which relate to Tenby—the reader will not require that we enter into further details concerning it,—although we are closing a TOUR which we trust to have made both interesting and useful.

Our main purpose has been to act as a companion-guide to those who travel by RAILWAY—the SOUTH WALES LINE: we have endeavoured so to picture the country through which it passes as to show how large and many are the inducements to tourists seeking pleasure, relaxation, or information.

This Railway is now the great highway to the South of Ireland, by a pleasant journey and an easy voyage; and there are tens of thousands who annually make this tour, whose enjoyment cannot but be enhanced by acquaintance with the various objects of interest that ask or demand inquiry and consideration all the way—from the moment of

leaving venerable Gloucester, to arrival at the Terminus in Milford Haven.

We have but to add that the several chapters which have appeared in the *Art-Journal* monthly during the past two years, are about to be collected and issued as a VOLUME. We have subjected them to much revision and enlargement, and we trust the work—issued, as it will be, with all the advantages it can derive from the skill and liberality of the "book-maker"—will obtain favour with the public.

We respectfully bid farewell to those who have accompanied us month by month in this our latest—though we hope not our last—Tour; gratefully thank the many persons by whom we have been assisted; acknowledging how much we are indebted to the artists who are our fellow-workers; and recording our obligations to the Directors and the Secretary of the SOUTH WALES RAILWAY, by whom we have been cordially aided in our pleasant task.

### MINOR TOPICS OF THE MONTH.

THE BRITISH INSTITUTION.—Among the works left for copying this year was the magnificent Rembrandt, 'The Standard Bearer,' belonging to the Earl of Warwick. There were fifteen copies, the most successful of which was by an artist named Paul. There were also 'Mrs. Siddons,' by Sir W. Beechey—of this work twenty-one copies had been made; 'Lady Hamilton, as Joan of Arc,' and 'Miranda,' by Romney; 'The Banished Lord,' by Reynolds, and an 'Infant Bacchus,' by the same; a landscape, by Hobbima; and two superb landscapes, by Ruysdael—admirable for study, but extremely difficult to copy; a landscape, by Wilson; 'Virgin and Child,' Sasso Ferrato; a portrait, Tintoretto, and two enormous views in Venice, by Guardi, which do not seem to have excited the ambition of any of the students.

THE WORKS OF THOMAS FAED have been brought together and formed into a singularly pleasing exhibition at the gallery of Messrs. Agnew, in Waterloo Place. This is a step altogether in the right direction, and it cannot fail to lead to other assemblages of works of Art upon the same principle. It is both a wise and a gratifying tribute to the memory of a deceased artist, that his works should be assembled and formed into the most impressive of biographies, to be read by those who knew his worth when living, and who feel for his loss when his career is closed. But there appears to be something, if possible, even more felicitous in the idea of grouping together the pictures which a living and working painter has produced; and while he is still in the midst of his professional labours. Mr. Faed's pictures are essentially popular favourites, and they provide originals for no less popular translation through the agency of the engraver's art. Everybody looks out for "the Faed" at the Exhibition of the Academy; and we confidently rely upon a long succession of visitors to Messrs. Agnew's gallery, who will assuredly be glad to see at one view such a pleasing gathering of favourite friends. There are twelve pictures already present, including the 'Mitherless Bairn,' of the exhibition of 1855; the 'Home and the Homeless,' of the following year; the 'First Break in the Family,' of 1857; and others still more recent; and additional contributions are expected. All look well—still better than when we first formed an acquaintance with them. They have already toned down towards a mellow richness of colour, while they are of course still fresh and vivid. The 'My Ain Fireside,' of last year, gains greatly by comparison with its comrades. We may not omit to notice the presence of several engravings, in advanced stages of progress. We anticipate repeating more than once our own visit to the Faed collection, and we feel assured that most visitors will follow our example—that is, they will not take their leave without contemplating returning again and again.

SOUTH KENSINGTON MUSEUM.—Some additional pictures, of an important kind, have recently been hung among the Vernon collection, some on loan, others in permanence. Mulready's 'Young Brother' and Sir Edwin Landseer's 'Defeat of Comus' now belong to the Vernon collection. The former is an admirable example of the truth and knowledge which

mark all the works of this great painter; the latter, an equally admirable specimen of Sir Edwin's power in realizing Milton's poem. It is called the sketch for the fresco executed for her Majesty; but it is in reality a carefully finished cabinet gem. Another valuable bequest is that of Mrs. Huskisson, who has left to the nation the large and fine group of 'Neapolitan peasants at a Fountain,' by Penry Williams of Rome, an artist whose works are rare and of high value, this being one of his finest. John Kenyon, Esq., has presented a good specimen of W. Boxall, Esq., R.A., in the small picture of 'Geraldine,' and James Bell, Esq., has lent for exhibition a group of four oval pictures by Frith, studies of modern female life—among them the 'Girl with the Sherry,' made popular by engraving; and a picture by the late W. Collins, R.A., 'A Family Emigrating.' Many of the more delicate pictures in the gallery have now been covered with plate-glass as a protection; but we regret to observe that Wilkie's most famous work, 'The Blind Fiddler,' is fast cracking to pieces, and that these injuries are most rapidly increasing.

SCULPTURE IN THE CITY.—It is with great pleasure we place on record another proof of the wisdom and liberality of the city magistrates. They have resolved to add five new statues in marble to those that already honour the Egyptian Hall, and have asked for models from fifteen sculptors, from whom the five are to be selected, giving, however, some recompense for time and labour to the ten who must be unsuccessful.

THE ARCHITECTURAL MUSEUM promises an interesting series of papers this season. Among them will be one on the Architecture of the Eleventh Century, by Mr. J. H. Parker; on the Architectural Antiquities of Guildhall, by Mr. Deputy Lott; on the Art of Engraving and Printing Plates, by Mr. S. C. Hall.

THE PRINCESS FREDERICK WILLIAM, of Prussia, has been elected an honorary member of the Berlin Royal Academy of Arts; a graceful and proper tribute to the talent displayed by her Royal Highness as an amateur artist. In a letter wherein the Princess accepts the honour, she is pleased to acknowledge it has been conferred upon her for the interest she has always shown in matters of Art.

THE ROYAL POLYTECHNIC in Regent Street, after having passed through a condition of somewhat perilous abeyance, has at length reappeared in a state of active existence under a fresh management, and has at once taken its old place among the popular institutions of London. As the new programme informs us, the premises have been materially altered and improved; they have been rendered thoroughly secure for the use of the public, and besides having been redecorated, they have been profusely stored with apparatus, specimens, models, and every conceivable variety of genuine Polytechnic objects. There was a "private view" on the evening of Saturday, November the 10th, when, as appears to be the rule on such occasions, the numbers of the visitors effectually prevented the possibility of a *public view* of much more than the visitors themselves. The numbers of persons present on this occasion significantly indicated both confidence in the security of the edifice, and a warm interest in the future prosperity of the institution. Always a favourite with us, we shall not fail to watch the career of the Polytechnic under its present direction. It promises much, and it also promises to realize its own projects. The whole building looks well: its resources are evidently at once abundant and varied; and it shows that it aims at popularity, as of yore, by determining to deserve to be popular. How far the plans for exhibitions of works of Art, more South Kensington, may succeed, we will not venture even to surmise: the plans, however, are rightly formed, and appear to merit success. We are much pleased with the geological and industrial model-pictures in the side-galleries: the idea is excellent, and it is in the course of development in a most satisfactory manner. The subjects selected for popular illustration are precisely such as will at once attract attention and convey useful information. We have much pleasure in welcoming many familiar faces in their old places at the Polytechnic; but we are constrained to add that this gratification would have been very greatly enhanced, had we found Mr. Pepper himself holding the office of chief of the staff. To Mr. Pepper the

Polytechnic is indebted for its old reputation, and we cannot refrain from still cherishing the hope that once again he may exemplify Mr. Layard's felicitous expression, by becoming "the right man in the right place."

**FEMALE SCHOOL OF ART.**—It is intended to hold, early in the summer of next year, an Exhibition and Bazaar for the sale of works of Art, &c., the proceeds of which are to be added to the fund for purchasing a suitable building for this institution, now located in Queen Square. The project has the especial patronage of the Queen, who has always graciously manifested her interest in the welfare of the school. Particulars will shortly be announced to the public.

**HAMILTON'S PANORAMA.**—There is now being exhibited at the Egyptian Hall, a panorama representing a tour to some of the principal capitals of the Continent. The pictures are large, boldly painted, and well adapted for this kind of entertainment, being strictly local and identical, inasmuch that we instantly recognise the places, the artist having been fortunate in his selection of the points of view. There are upwards of fifty pictures in Italy, France, Austria, Russia, Prussia, and Belgium. The views of Paris, Rome, Florence, Venice, Brussels, and other cities, are extremely accurate, and so comprehensive as to show every remarkable feature in each view. With these subjects are mingled some of the famous landscape scenery of the Continent—as 'Mont Blanc from Sallanche,' 'The Simplon,' 'Lago Maggiore,' 'Stobzenfels, on the Rhine,' 'Heidelberg,' &c.; and the dioramic effects in the views of St. Petersburg, Milan, Mont Blanc, and Hamburg are entirely successful.

**THE SAVOY CHAPEL.**—Passing aside from the great highways of London, the seeker for relics of a past time may still find much to reward his search, despite the great changes that centuries of commerce have made in our metropolis. Every year they become fewer, and if not destroyed by man's indifference, they run risks such as that which so lately proved nearly fatal to one of our most interesting ecclesiastical buildings, the Chapel of St. Mary, in the Savoy, originally the chapel of the far-famed royal palace, which for so many centuries gave dignity to the banks of the Thames, and was intimately associated with many historic events. Its name was obtained from Peter, Earl of Savoy (uncle to Eleanor, wife of Henry III.), who built this palace in 1295, on the site of that erected by the famous Simon de Montfort, whose estates had become forfeited. It soon afterwards became royal property, having been purchased by Eleanor, as a residence for her second son, Edmund, Earl of Lancaster. The most interesting historic association connected with the palace is, that it was for many years the prison of John, King of France, after his capture at the Battle of Poitiers, by Edward, the Black Prince. The king's incarceration seems to have been rendered so little disagreeable to him, that he revisited England after his release, and took up his residence in his old palatial prison, in which he died, A.D. 1364. John of Gaunt was afterwards its owner; and while so, his patronage of the poet Chaucer made the latter a frequent guest here; he married a lady of the household, and probably wrote much of his verse within these walls. It was burnt by Wat Tyler's mob, and so lay in ruins until Henry VII. rebuilt and endowed it as a royal hospital, with privileges of sanctuary. This gradually led to abuses, and in the reign of Elizabeth it had become the refuge of rogues and loose characters, where the law dared not follow them. The Civil War swept away these moral nuisances, and at the Restoration great religious conferences were held here, and the church established for the use of the French Protestants was one of the first so founded. The older buildings were used as a hospital during the Dutch war, for sick soldiers; and it continued to be used for that purpose, and as a barrack, until its demolition in 1816, to make room for approaches to Waterloo Bridge. The Savoy Chapel Royal was preserved and restored, at considerable cost, by her present Majesty. It contains some fine old monuments, more remarkable as exponents of a past style in such memorials than for the persons they commemorate. The roof is the most remarkable feature of the building, being elaborately decorated with the elegant tracery of the time of Henry VII., which had been beautifully restored but a few years since. About forty square feet have been much injured by the fire which, a few

Sundays since, threatened the destruction of the entire building. The organ given by George IV., and the carved stalls, have also been destroyed. This accident, occasioned by overheating the flues (and which has been the fertile source of destruction to some of our most remarkable public buildings), threatened the annihilation of the venerable structure; fortunately it has been spared, may be readily restored, and remain for ages one of the most interesting and beautiful of our London sacred edifices. The artist may linger in admiration over its beautiful roof and quaint old monuments; and may pay a tribute of respect in its quiet churchyard, to one who honourably pursued the profession of an artist: there lies William Hilton, R.A.

**WALL-PAPERS.**—Dr. Dresser, Professor of Botany at the Kensington Museum, has forwarded us a communication respecting some wall-papers manufactured by Messrs. Scott & Cuthbertson, paper-stainers, of Piccadilly, as being both of a new and extremely improved character. "The peculiarity which they present is this,—the ornament is raised, and is of the same colour as the ground. In the specimens laid before me the designs were extremely rich, and revealed at once that the nature of the materials used, and the effects which they could produce, were alike well considered. The patterns were chiefly Mediæval and Alhambra, and were well chosen, reminding one of the rich old decorations which we see sometimes wrought in embossed leather, in the finest periods of middle-age art. No effort has been made to imitate stone cutting or wood carving, a mistake which too frequently is seen, but the capabilities of the materials used have been well applied. The paper is produced by the figure being printed in extremely thick flock upon a white paper, the ground being unprepared by a tint, and the flock also being without colour. In this state the paper is hung, after which it is painted with oil colour in the manner that any plain surface would be coloured. The effect is much more pleasing than might be expected; indeed, it altogether surpasses all that we have heretofore seen in the shape of ordinary wall decorations, and is equally applicable to the drawing-room, dining-room, and study—in the former case the colour being light, say white, and 'platted,' and in the other instances of darker tints. One or two difficulties which have long been felt will be removed by this new form of wall-paper, for no objection can be taken to the papering dining-rooms, when the paper is to be covered with oil colour. A very important consideration is the durability of this form of wall covering, for it is a washable material of a very permanent character, and when once up will last for very many years." We learn that a few of these wall-papers are about to be exhibited in the South Kensington Museum.

A COLLECTION of large and splendid carpets, manufactured by them for an Indian prince, the Maha Rajah of Burdwan, has been exhibited in the Gallery of the new Society of Water-colour Painters, by Messrs. Sewell, of Compton House, Soho. We shall convey some idea of the scale of importance upon which these carpets have been produced, when we state that some of them measure upwards of ninety feet in length. They are the produce partly of French, and partly of English and Scottish looms. The whole, as would be expected, are magnificently rich in texture, and absolutely massive in substance. The designs also are suitably gorgeous, and, on the whole, they may be accepted as satisfactory specimens of this particular department of Art-manufacture. In the matter of design, however, both the French and the English and Scottish artists have still much to accomplish. The former, while they show how well they understand the difference between a *design* and a *pattern*, make it no less evident that they do not distinguish between a design for relief and for a flat surface, for execution in a carpet and in or-molu and porcelain; and our own designers aim no higher than pattern-making, and imitating the unmeaning colour-work of Turkey carpets. This exhibition is really valuable, because it shows how well we can produce carpets, and how little advance we have made in the art of design.

**SHAKSPERE'S HOUSE,** which most persons thought to have been secured to the nation, and so saved as long as nature could allow it, seems at present in a more insecure position than ever, and a new appeal to public benevolence is made on the part of the

committee to whose care it was entrusted, and who appear to have "a case of real distress." Their trouble, and that of all gentlemen connected with the management from the beginning, has been great; the only persons who have benefited have been the proprietors, who sold it to such an enormous advantage during the popular *furor*. After it was purchased, it was found to be in a dangerously dilapidated condition, and one gentleman came forward with £250 as a gift to the committee, to purchase and remove the adjoining premises, and so prevent the risk of fire. This was the late John Shakspeare, of Worthington, Devonshire; and he bequeathed at his death a similar sum for repairs, the salary of a custodian, &c., which he charged on his estate. The committee, not dreaming of the Court of Chancery, boldly began their work; but the law came, and, as the poet sings, "claw'd them in its clutch," and the whole grant was declared invalid under the act of mortmain. Dire was the discomfiture at Stratford, and certainly the committee are to be pitied, for, like Dogberry, one day "they were rich fellows, go to," the next they were penniless, with architects and builders to pay. So the public again are appealed to, and subscriptions solicited; but we cannot help feeling that the public may be now a little apathetic. They really acted liberally before, and subscribed a heavy sum; still, for the sake of the committee, and, more than all, for the ultimate security of their own property, we hope this appeal will not be in vain.

**SCULPTURE FOR MELBOURNE.**—Mr. Brucciani, of Little Russell Street, Covent Garden, has lately completed and shipped for their destination, the new Library and Reading Rooms, Melbourne, Australia, a large collection of casts from some of the most celebrated sculptured works, both ancient and modern. They comprise the group of the 'Laocoon,' the 'Apollo Belvedere,' the 'Autonoius' and the 'Dying Gladiator,' from the originals in the Vatican at Rome; the 'Listening Slave,' the 'Wrestlers,' and the 'Venus de Medici,' from the *Tribuna*, at Florence; the 'Diana of the Chase,' 'Massaniello,' and the 'Diana Robing,' from the Louvre, at Paris; the fine colossal statue of the 'Iliad,' and other works from the pediment of the Parthenon, at Athens, the originals of which, by Phidias, are now in the British Museum, London; a series of unequalled *bassi* and *alto* reliefs, from the works of Michel Angelo, Lorenzo Ghiberti, together with fac-similes, full size, of several of the *chef-d'œuvres* of Canova, including the group of the 'Graces,' the 'Venus,' and 'Perseus,' and a very extensive collection of busts of eminent men, including those of Homer, Milton, Dr. Johnson, Shakspeare, Newton, Schiller, Goethe, Buffon, Voltaire, &c. Mr. Brucciani has also prepared 460 *bassi reliefs*, from the Panathenæan frieze, which are to be used as decorations under the cornice of the large room of the building referred to. It speaks well for our colonial countrymen in that far-distant region, when we see them desirous of cultivating their tastes in such a way as this.

DOVER CASTLE contains within its precincts two of the most interesting early architectural monuments in the kingdom—the Roman Pharos, which must have lighted many a legion from the shores of Gaul; and the early Christian church (built partially from Roman materials) attached thereto. This church, after remaining as a ruin for ages, is now being restored for the service of the garrison. In the course of excavating, many traces of its antique features have been recovered, and it bids fair to be well and conscientiously restored, if the same mistake be not made here that was made at St. Martin's, Canterbury, where the traces of early building, which alone gave it interest, were covered by modern stucco. Above all things, we hope the Roman Pharos may be untouched; if "restoration," or any other dabbling be attempted, it may as well be pulled down at once, as it would totally destroy all that is valuable in one of our most important national antiques.

**DE LA RUE'S DIARIES AND CALENDARS.**—What the publications of Messrs. Letts are to the commercial world, those of Messrs. De La Rue and Co. are to the world of taste and fashion. Their diaries and pocket-books are luxuries of their kind, richly but not gaudily got up, beautifully printed, and replete with such information as is indispensable to have ready at hand. Several of these works for the forthcoming year are now before us, among

which the "Indelible Diary and Memorandum Book" is conspicuous, for its varied and useful contents, excellently selected and arranged, its elegant cover, and convenient size; it is also so constructed as to answer the purpose of a purse. Then there is the "Red Letter Diary and Improved Memorandum Book," suitable for the library and boudoir. Some playing cards, too, the backs of which show a sprig of the cotton-plant, cleverly designed and prettily coloured, merit a word of commendation. All these productions manifest the care, ingenuity, and taste bestowed by the manufacturers on what they issue to the public, and uphold their reputation as the best producers of refined stationery of every description, perhaps, in the world.

**WORKS OF DECAMPS.**—The pictures, drawings, and sketches which remained in the studio of the great and lamented artist, Decamps, are to be exhibited early in December, at No. 26, Boulevard des Italiens, Paris, and sold by auction shortly afterwards.

**DOWLING'S 'PRESENTATION IN THE TEMPLE.'**—We have been requested to correct an error which appeared last month in our notice of this picture. It is not exhibited by the artist, but by the owner, Mr. Betjemann, of Oxford Street, who purchased it of Mr. Dowling, and is also the possessor of some other works by this clever Australian painter. A second inspection of the 'Presentation' quite confirms the opinion already expressed, that it is a work of very considerable merit, and ought to have found a place on the walls of the Royal Academy when it was sent for exhibition there this year: want of room is not a sufficient excuse for its non-appearance.

**STEREOSCOPIC VIEWS OF ETON CHAPEL.**—Mr. F. Jones, Oxford Street, has published a series of Stereoscopic views of the interior of the Chapel of Eton College. Several alterations recently made have enabled him to produce some new and very striking views: such as Lupton's Chapel, which was one portion of the building that for a considerable time had been concealed by wainscoting; and the removal of the screen, which, since the days of Wren, shut out the original altar-piece as well as several fine ancient monuments, has brought them into prominent positions for the artist's purpose. Not the least interesting of these slides are the copies of the walls containing the Crimean Memorials erected in honour of old Etonians. The whole of these views are remarkably clear and effective. Mr. Jones, who seems to make architecture his speciality, is, we believe, preparing to publish a series of interior views of the Houses of Parliament.

**MR. S. B. BEAL, of Paternoster Row, has issued a series of small photographs—small enough to go by post in ordinary envelopes—from famous pictures, by famous masters: Rubens, Guido, Wouvermans, &c. They are remarkably clear and distinct, and afford satisfactory ideas of the great original works. If the series be much enlarged they will, together, form an interesting little volume.**

**VICTORIA CROSS GALLERY.**—A series of photographs from some of the most important pictures, by Mr. Desanges, known as the "Victoria Cross Gallery," has recently been published. They are excellent as specimens of the photographic art, and convey a faithful representation of the spirited original works. The gallant deeds of these heroes of the Crimean and Indian wars will, by means of these copies, find a wider field for public observation than the gallery in which the paintings are hung. To the companions in arms and the personal friends of those whose deeds the artist has depicted, the photographs must be especially welcome.

**PARIAN INK-BOTTLES.**—Art is gradually insinuating itself into every species of manufacture, however trifling the object; and, in many instances, not bad Art either. We have before us some specimens of ink-bottles, issued by an establishment called "The Patent Ink and Stationery Company," in Fetter Lane. The form and ornamentation of these bottles are so artistic, the moulding and the material so good, that it seems almost a pity to put them to such a purpose, lest they should be spoiled by ink stains. We recommend purchasers to get rid of the contents as carefully as possible; the empty bottles will then serve for pretty ornaments. The price, one shilling each, is something marvellous.

## REVIEWS.

**COSTUME IN ENGLAND.** A History of Dress from the Earliest Period until the close of the Eighteenth Century. To which is appended an Illustrated Glossary of Terms for all Articles of Use or Ornament worn about the Person. By F. W. FAIRHOLT, F.S.A. Illustrated with nearly Seven Hundred Engravings, drawn on wood by the Author. Second Edition. Published by CHAPMAN and HALL, London.

On comparing this edition with the first, which appeared about fourteen years ago, enlarged from a series of papers contributed by Mr. Fairholt to the pages of the *Art-Journal*, we find a large accession of new, curious, and valuable matter, and a considerable increase in the number of illustrations. The notice of the costume worn by the early Britons has been enlarged, and new engravings of personal ornaments, &c., have been added; a similar augmentation appears in the Roman era. Still more extensive are the additions made to the period of the Anglo-Saxons and Danes, carefully condensed from the discoveries made by the researches of antiquaries abroad and at home during the last ten years: these discoveries have enabled the archaeologist to classify with clearness and precision the personal decorations worn by the different tribes in Great Britain, as well as the weapons used by them.

Among other novelties which attracted our notice while looking through the volume, are the long-toed *Solleret* and leg-chain; a singular example of costume of the Tudor period, on page 191; a curious story of the same period, describing an opinion given by the Recorder of London with regard to the cut of the citizens' "continuations," from which opinion an appeal was subsequently made to the Lord Chancellor. There are many more, especially in the way of illustrations, which we cannot find space to point out.

The Glossary occupies almost as much as double the space of that published in the former edition. Many of the articles that appeared then have been greatly enlarged, and some additional words introduced: for example, canes, chairs, flowers, fylfot, hair-powder, pomanders, starch, watches, &c., &c.; in fact, this glossary is in itself a valuable compendium of costume—description amply illustrated.

If there is one branch of antiquarian search and knowledge which more than any other Mr. Fairholt has made his peculiar study, it is that having reference to the subject here treated; we know that, to use his own words, this book has been "a labour of love;" but the "love" must have entailed much "labour," much digging and diving among old chronicles, old records, old histories, and old things of many kinds, strange and mysterious to every one but the initiated, curious and interesting to all. The result of his energy and dearly earned experience is a volume which must always be a text-book, and which every historical painter and sculptor, with whom truth is a virtue in Art, ought to possess. There is no excuse now for false costume in pictorial representations. But it is not for the artist only, the reader and student of history may advantageously consult its pages, and the literary idler may pass away an hour or two profitably and pleasantly in conning over some of the curious stories and facts narrated by the author himself, or gleaned from sources to which he has found access; for it is a book of amusement as well as of instruction. We are often led to ridicule the dress of our forefathers; we wonder what they would think of ours? If we have gained in convenience, which certainly admits of argument, we certainly have lost everything in picturesque appearance.

**LE COMPROMIS DES NOBLES.** Engraved by D. J. DESVACHEZ, from the Picture by E. DE BIEFVE. Published by DUSACQ and Co., Paris. COLNAGHI and Co., GRAVES and Co., London.

The picture from which this large and fine engraving has been taken, is in one of the chambers of audience in the Palais de Justice, in Brussels. It was exhibited by the painter, M. Biefve, who holds a high position in the Belgian School, at the Exhibition of Fine Arts at Brussels, in 1841; still later, we believe, at the request of several of the German princes, it made the circuit of most of the principal cities of the Germanic Confederation, where it met with universal approbation; our own estimate of the composition must be formed from the engraving, as we have not seen the original.

The subject of the picture is the signing, in 1566, of the famous protest, in which a large number of the most distinguished nobles and citizens of Flanders deprecate the attempt of Philip II., King of Spain and the Low Countries, to reintroduce the Inquisition into the latter country. The result

of the confederation is well-known to all who are acquainted with the history of the reformed religion and the history of Flanders. The persecutions endured by the Protestants drove the people into open rebellion, which the atrocities of the detestable Alba, Philip's viceroy, could not subdue; but the blood of many of the noblest of the nation, among whom were Counts Egmont and Horn, was shed by the hands of the public executioner.

Among the most noted personages who signed the protest, and who occupy prominent positions in the picture, are the Prince of Orange, the Duke of Cleves, the Marquis of Berghes, Counts Egmont, Horn, Pallandt de Cuylenbourg, Schwartzemberg, De Holle, Philippe de Marnix, Louis de Nassau, De Hooghstraet, Philippe de Lannoy, De Brederode, De Mansfeld, De la Marck, Van Straelen, Burgomaster of Antwerp, and others. There are twenty-five principal figures in the composition, and many more are grouped together in the background. Seated at a table, almost in the centre of the picture, is Count Horn, in the act of signing the protest; beside him on his left, stand several nobles watching him, but the attention of the majority is directed towards the Count de Brederode, a fine, animated figure, to the left of Count Horn, standing at the top of a flight of steps in the hall: he holds a scroll in his hand, and appears in the act of addressing the assembly. It is evident, from the action of the auditors, that his words find an echo in their hearts: he is the *genius loci*, the spirit which moves all present, and in the hands of the artist is made the point of the composition.

Both as a work of Art, and as the representation of a great historical event, the picture is of much interest; the portraits are taken from the best authenticated examples, and the figures are grouped most effectively and spiritedly. We have spoken of the print as a large one; M. Desvachez has been employed seven years on the plate, but he has succeeded in producing what must place his name in the first rank of living line-engravers. The soundness and solidity of the work, the freedom with which the *burin* has been handled, the entire absence of those meretricious aids so often employed by engravers in the present day to give what they consider force and character to their productions, and the rich harmonious tone which unites the whole subject, are points of excellence that can scarcely escape notice by those accustomed to examine and study engravings. The plates M. Desvachez has executed for the *Art-Journal* must have made his name familiar to our readers, and we know they have received both here and on the Continent, the praise justly due to them.

**THE PIONEER OF PROGRESS.** Prize Essay. By JOHN DENNIS. Published by HAMILTON, ADAMS, & Co., London.

It will be sufficient for us to remark that to this essay was awarded the prize of fifty guineas, offered by a London merchant, Mr. Spence, for the best essay "On the Saturday Half-holiday and the Early Payment of Wages;" it was selected out of fifty-six papers sent in competition. It is an elaborate and well-digested argument on the subject, written in a genial, conciliatory spirit, by no means sectarian, so to speak, and supported by a mass of testimonies and facts which the opponents of the early-closing movement would find difficulty in answering. The subject, not less than the manner in which it is discussed, must commend itself to the serious attention of all—and who is not?—interested in the social happiness and well-being of the community.

**LALLA ROOKH.** By THOMAS MOORE. With Sixty-nine Illustrations from Original Drawings by JOHN TENNIEL, engraved on Wood by the Brothers DALZIEL; and Five Ornamental Pages of Persian Design by T. SULMAN, Jun., engraved on Wood by H. N. WOODS. Published by LONGMAN and Co., London.

At length we have the most gorgeous Eastern story of modern times clothed in a dress of equal magnificence and beauty; the vivid and luxuriant imagination of the poet has found a fitting exponent in the conceptions of the artist, though, to an eye accustomed to the graces of female form derivable from the Greek type, that adopted generally by Mr. Tenniel, as expressive of Oriental form, though anatomically correct, we presume, is not altogether agreeable. But the designs of this artist, whatever he undertakes to illustrate, have a Pre-Raphaelite tendency, which, in some way or other, seems to have influenced these Eastern subjects also. We make not these remarks with a view of disparaging them, even in the slightest degree, but only to mark his peculiar method of treatment. There is perceptible throughout an entire appreciation of the poet's conceptions, one might almost say, a loving appre-

ciation of them, joined with a power of expressing his ideas which few artists with whom we are acquainted could compete.

Mr. Sulman's Persian designs are exquisitely beautiful, and most elaborate in detail. The rich binding of the volume is in harmony with its contents. If any of our readers wish to present some fair young bride with an elegant book for her boudoir, this is one that pre-eminently claims their notice.

**THE PRINCESS; A MEDLEY.** By ALFRED TENNYSON, D.C.L., Poet Laureate. With twenty-six illustrations on wood by DALZIEL, GREEN, THOMAS, and E. WILLIAMS, from Drawings by D. MACLISE, R.A. Published by E. MOXON and Co., London.

This richly-illustrated edition of one of the Laureate's longer and most popular poems has only just come into our hands, though we believe it has been before the public some little time, and has already been appreciated in a manner which is sure to follow the production of a "book of beauty" like this. It is a rare thing to see the genius of Mr. MacLise exercised on drawings for the wood engraver. The scarcity of such works only renders them trebly valuable, for nothing can be more exquisite in design and feeling than the pictures which embellish this volume: thought, sentiment, action—the workings of the mind—are associated with the most gorgeous architectural examples and the richest costumes. Here we find a group that carries back our ideas to the chivalric pageants of the middle ages; and, there, another which seems a re-embodiment of the old Greek type. Not an illustration throughout the book which may not lay claim to the appellation of a master-piece. To particularise is impossible, for each one is worthy of the rest, and all are worthy of the poet and the painter—and the respective engravers too, of whose work we cannot speak too highly. We are unable to call to mind a single illustrated book that will bear away the palm from this edition of the "Princess," for the true and refined Art it contains.

**A WALK FROM LONDON TO FULHAM.** By the late THOMAS CROFTON CROKER, F.S.A., M.R.I.A., Revised and Edited by his Son, T. F. DILLON CROKER, F.S.A., F.R.G.S. With Additional Illustrations by F. W. FAIRHOLT, F.S.A. Published by W. Tegg, London.

The readers of *Fraser's Magazine* a few years ago will recognise much of the contents of this little volume, for they originally appeared in that publication. New matter and new illustrations have been added, and the papers have undergone considerable revision.

It may be asked by those who know nothing, or but little, of this particular suburb of the great metropolis, what are the especial claims of the road from London to Fulham to be made the subject of a book? Be it known, then, that for very many years past this locality has been the home of a whole phalanx of celebrities in art, science, literature, and the drama, with a tolerable sprinkling of the fashionable world, and a few notoriety whose reputation is of a questionable character. It is of these and their dwellings, where the latter are worthy of notice, that Mr. Croker has spoken in his pleasant, gossiping book; it has a local, rather than a general, interest, but there are many little bits of biography and many anecdotes which will be acceptable anywhere among those who like to hear something of the men and women whose names are familiar, or have been so, to the public.

**PRIMER OF THE ART OF ILLUMINATION FOR THE USE OF BEGINNERS;** with a Rudimentary Treatise on the Art, Practical Directions for its Exercise, and Examples taken from Illuminated MSS. By F. DELAMOTTE. Published by E. & F. N. SPON, London.

It is somewhat singular, but, nevertheless, quite true, that, with the progress made in the Fine Arts during the last few years, the public mind, so to speak, is constantly being called back into what is

termed the dark ages. Pre-Raffaellism in painting and the art of illumination in ornamenting are the channels which are made the means of revivifying the past and giving to it renewed existence. With the former we have little or no sympathy; the latter we gladly welcome, and are pleased to see the efforts which, from time to time, are made to bring this beautiful art into more general practice.

A short time since we reviewed two works treating of the subject; one rich and somewhat costly, the other cheap but still very useful. Mr. Delamotte's Primer comes in between the two; for it contains numerous examples of colouring which Mr. Bradley's "Manual," referred to in our preceding number, does not. The instruction given by Mr. Delamotte appears quite enough to enable learners to teach themselves the practical part of the art, in which they will derive great assistance from the progressive examples appended, and which are printed first in outline, and then in their proper colours. These copies are taken from some of the most celebrated illuminated books. Advice is also offered on the selection and purchase of colours, instruments, &c.; and in a condensed, but sufficiently ample, catalogue, the student is informed where he can find in the British Museum specimens the most calculated to aid him in his work.

**THE PILGRIM'S PROGRESS.** Published by SEELEY, JACKSON, and HALIFAX, London.

Every year seems to bring forth a new crop of this favourite work by the "glorious dreamer," as Bunyan has been called. Of this, the latest edition which has come before us, it will suffice to state that it is in a portable form, is exceeding well printed, and embellished with about a dozen wood-cuts of a very creditable character; it is also tastefully bound, and is altogether a pretty gift-book.

**POEMS BY ELIZA COOK.** Selected and Edited by the Author. Illustrated by J. GILBERT, J. WOLF, H. WEIR, J. D. WATSON, and others. Engraved by the Brothers DALZIEL. Published by ROUTLEDGE, WARNE, and ROUTLEDGE, London.

Whatever poetical reputation Miss Cook may have acquired, this elegant volume will help to maintain, and, doubtless, to make yet more extensively known. The appeal which, in a simple, expressive introductory poem, the lady makes on behalf of her "fair book," will certainly find a ready answer, for it deserves to be, as it certainly will be, one of the "books of the Season." Miss Cook's muse has been prolific, and many of her songs and lyrical poems well deserve a place among the best writings of our minor poets. A large but judiciously selected gathering has been made, and many of our most popular book-illustrators have aided in making the garland acceptable. Among the numerous wood-cuts scattered through the pages we would point out as of especial beauty and interest, "The Gipsy's Tent," by J. Gilbert; "Old Dobbin," by H. Weir; "The Old Farm Gate," by Watson; "The Star of Glengary," J. Gilbert; a sweet little bit of landscape by the same pencil, preceding a few verses, headed "Stanzas;" "Through the Waters," by an artist whose name is new to us, J. B. Zwecker; "Duncan Lee," J. Gilbert; "The Fisher-boy Jollily Lives," E. Duncan; "The Sexton," J. D. Watson; "Sunshine," by the same; "The Poor Man's Grave," H. Weir; "Thank God for Summer," S. Read; "Not as I used to do," J. Wolf; "Tis a Wild Night at Sea," E. Duncan. The artists' designs have lost nothing by being placed in the skilful hands of Messrs. Dalziel, the engravers.

**PEARLS FROM THE POETS.** Specimens of the works of Celebrated Writers. Selected, with Biographical notes, by H. W. DULCKEN, Ph. D., M.A. With a Preface by the Rev. W. Thomas Dale, M.A., Canon Residentiary of St. Paul's, &c., &c. Published by WARD and LOCK, London.

This is a volume that will find a place among the welcome gift-books of the Season. Perhaps a more judicious and less familiar selection of poetry might have been made from the writers laid under contribution, as well as from those who are not so well

known; but the specimens chosen are of a character which fits the publication for an entrance into every family circle where sweet verse, linked with pure thoughts, is appreciated. The illustrations are abundant, but not of the very highest order; for the object of the publishers seems to have been not to produce an expensive gift-book, but one of considerable elegance yet of moderate cost. Some of the engravings are really excellent, and would pass muster in any volume of the kind; but why do not the names, both of artists and engravers appear? This is an omission which ought not to have occurred, if the editor or the publisher—with whomsoever the responsibility rests—are not dissatisfied with their labours. The "Pearls" are set in a handsome casket; the type and printing both good, and the paper is of the true orthodox colour.

**CARMARTHEN AND ITS NEIGHBOURHOOD.** Illustrated. By WILLIAM SPURRELL. Published by the Author.

This little work is from the pen and the press of the enterprising bookseller and publisher whose name it bears. Mr. Spurrell's services to Welshmen and Welsh literature have been not a few. He is the author of a very popular English-Welsh Dictionary, and of, perhaps, the simplest and most useful Welsh Grammar; and has done much good by the publication of educational works and translations into Welsh of more than one production which, but for his aid, would be a dead letter to Welshmen acquainted with only their own language.

The book now before us is chiefly designed to furnish strangers visiting the old town of Carmarthen with a handbook to the various objects of interest in the town and within a short distance of it. The writer gives an account of its history and antiquities, its civil and social condition, furnishes his readers with a description of the many numerous walks, country strolls, and excursions of the neighbourhood, and has bestowed much labour and care in copying the whole of the inscriptions on the monuments of the old church, and in giving a "chronicle of local events" extending from A.D. 1089, to the present time. We have lately gone over the ground, and can appreciate the labours of Mr. Spurrell. The subjects of the illustrations—"chosen rather with the purpose of reproducing the past than of illustrating the present"—must be very acceptable to the people of Carmarthen.

**FAMOUS FAIRY TALES.** By ALFRED CROWQUILL. With Beautifully Coloured Pictures. Published by WARD and LOCK, London.

In anticipation of little chubby faces gathered in groups round the Christmas-fire, Alfred Crowquill, an old friend of the small men and women, has given them another book to make them "laugh and grow good." Capital stories, pointing an excellent moral; capital pictures, some grave, some gay, are here. When children of a larger growth, like ourselves, can find an hour's amusement, as we have, over the book, and can learn some lessons from it, there is no fear of its finding favour with the little folk: if our words could reach them, we should say, "Look out for the 'Famous Fairy Tales!'"

**THE NURSERY PLAYMATE.** Illustrated with more than Two Hundred Engravings. Published by SAMPSON LOW, SON and CO., London.

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# THE ART-JOURNAL ADVERTISER.

No. 259.

LONDON: JANUARY,

1860.

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## SOCIETY OF FEMALE ARTISTS.

FOURTH SEASON.

THE ANNUAL EXHIBITION will be held at the Gallery of the New Society of Painters in Water Colours, 53, Pall Mall, and will open on Thursday, 2nd February, 1860.

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## PICTURE GALLERY, CRYSTAL PALACE.

Artists are respectfully informed that, owing to the advantageous arrangements lately entered into with the Council of the Crystal Palace Art-Union, the Picture Gallery will not, as originally intended, close for re-organization, but will remain open until next spring. Artists desirous of sending in contributions can still do so, subject to the same conditions as heretofore. Application to be made to Mr. C. W. WASS, Crystal Palace, Sydenham, E.C.

(By Order,) GEORGE GROVE, Secretary.

Crystal Palace, Nov. 12, 1859.

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## BRITISH INSTITUTION, PALL MALL.

NOTICE TO EXHIBITORS.

ALL PICTURES, intended for Exhibition and Sale the ensuing season, must be sent to the Gallery for the inspection of the Committee, on Monday the 9th, or Tuesday the 10th, of January next, and the SCULPTURE on Wednesday the 11th, between the hours of Ten in the morning and Five in the afternoon. Portraits, Drawings in Water Colours, and Architectural Drawings, are inadmissible: and no Picture or other Work of Art will be received which has already been publicly exhibited.

By Order of the Committee,  
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On the other hand, they who cannot take active exercise may rest assured that, by a right in-door use of Respirators, they may secure at least half of the benefits derivable from their principles.

In every case, whether for in-door or out-door use, let it be borne well in mind that the first and best use of the instrument is as a preventative employed by the susceptible before attacks occur; that the next best use is as a curative employed (with due medical treatment) at the very commencement of irritation; and that its last use is as a palliative, capable of relieving much suffering, though unwisely neglected until disease has become incurable. In this case it will, of course, be required throughout life. In the former cases, in proportion to the earliness of its employment, will the wearer, as many thousands have, become the earlier independent of it.

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| 3. Saint Jean.                      | 28. La Légion thébaine.                           |
| 4. Saint Luc.                       | 29. Saint Pierre martyr.                          |
| 5. Saint Matthieu.                  | 30. Les Saints Confesseurs.                       |
| 6. Saint Marc.                      | 31. Saint Nicolas.                                |
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| 11. La Nativité.                    | 36. Saint Antoine.                                |
| 12. L'Annonciation aux Bergers.     | 37. Sainte Ursule et les Saintes.                 |
| 13. L'Adoration des Mages.          | 38. Sainte Anne faisant l'éducation de la Vierge. |
| 14. La Présentation au Temple.      | 39. Martyre de Sainte Ursule.                     |
| 15. La Fuite en Égypte.             | 40. Sainte Madeleine.                             |
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| 17. Résurrection de Lazare.         | 42. Sainte Marguerite.                            |
| 18. Job et ses amis.                | 43. Sainte Hélène.                                |
| 19. La Trinité.                     | 44. Jésus dans sa gloire.                         |
| 20. La Sainte Famille.              | 45. La Couronne d'épines.                         |
| 21. Saint Georges.                  | 46. La Vierge allaitant l'Enfant Jésus.           |
| 22. Saint Michel.                   | 47. La Sainte Famille à la Pomme.                 |
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# THE ART-JOURNAL ADVERTISER.

No. 260.

LONDON: FEBRUARY,

1860.

**CRYSTAL PALACE, PICTURE GALLERY.**—Artists are respectfully informed that their Pictures intended for the forthcoming Summer Exhibition must be delivered at the Hanover Square Rooms, on Tuesday, the 6th, and Wednesday, the 7th, of March, between the hours of Ten and Five. Pictures packed in cases, and forwarded from the country, should be sent direct to the Crystal Palace, Sydenham, addressed to Mr. C. W. Wass, Superintendent of the Gallery.

Sculptors are requested to communicate with Mr. Wass by letter before the 1st of March, as it will be necessary to make special arrangements to convey their works direct to the Palace. It gives the directors pleasure to state that the Picture Sales during the past twelve months have increased to more than double the amount of the previous year, showing that the removal of the Gallery to a more central situation in the building has been attended with satisfactory results.

The sales in the New Gallery have amounted to nearly £4000, and the directors look forward to a considerable improvement in the coming year.

In addition to the increasing favour recently bestowed upon the Gallery by the public, it is important to mention that the Council of the Crystal Palace Art-Union has determined to expend a large amount out of the gross receipts for the present year in the purchase of prizes in Pictures and Sculpture; and this selection will be made, as far as practicable, from the works exhibited in the Crystal Palace Gallery.

A good opportunity is afforded to gentlemen possessing fine Pictures of the British School, who may be desirous of disposing of them, and who are invited to place them for sale in the Gallery. A prospectus of terms will be sent on application.

(By Order,) GEORGE GROVE, Secretary.  
January, 1860.

**TO ARTISTS.**—The COUNCIL of the ART-UNION of LONDON offer a Premium of ONE HUNDRED GUINEAS for a series of designs in outline, or outline slightly shaded, illustrative of Mr. Tennyson's poem, "The Idylls of the King." Size 10 inches by 8. The number of the designs to be not less than Twelve.

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The Drawings, accompanied by a sealed letter, containing the artist's name, are to be sent in to the Office of the Society, on or before the 30th of June next, and they will be publicly exhibited.

The Council reserve to themselves the right of withholding the Premium, if a work of adequate merit be not submitted.

GEORGE GODWIN, } Honorary  
LEWIS POCOCK, } Secretaries.  
44, WEST STRAND, 10th January, 1860.

**TO SCULPTORS.**—The COUNCIL of the ART-UNION of LONDON offer a Premium of SEVENTY GUINEAS for a Group, or Statuette, to be subsequently executed in Bronze or Parian, representing some subject from English History. THIRTY GUINEAS will be awarded to the work which may be selected as second in merit. The Premiums are to be competed for by finished models in plaster; the height of the figure, when erect, to be 20 inches.

The models are to be sent in to the Office of the Society on or before the 14th of July next, each accompanied by a sealed letter, containing the sculptor's name, and they will be publicly exhibited. The selected models, with copyright, will become the property of the Art-Union of London.

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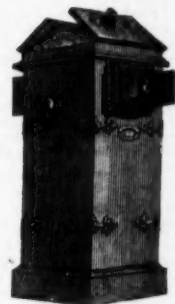
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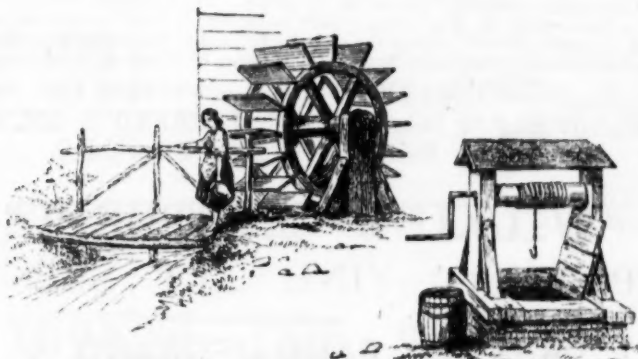
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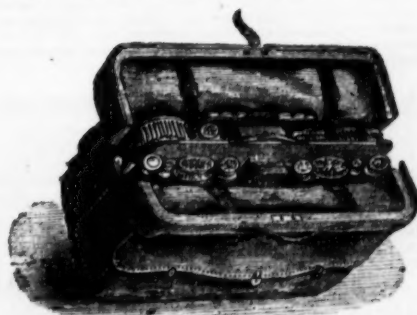


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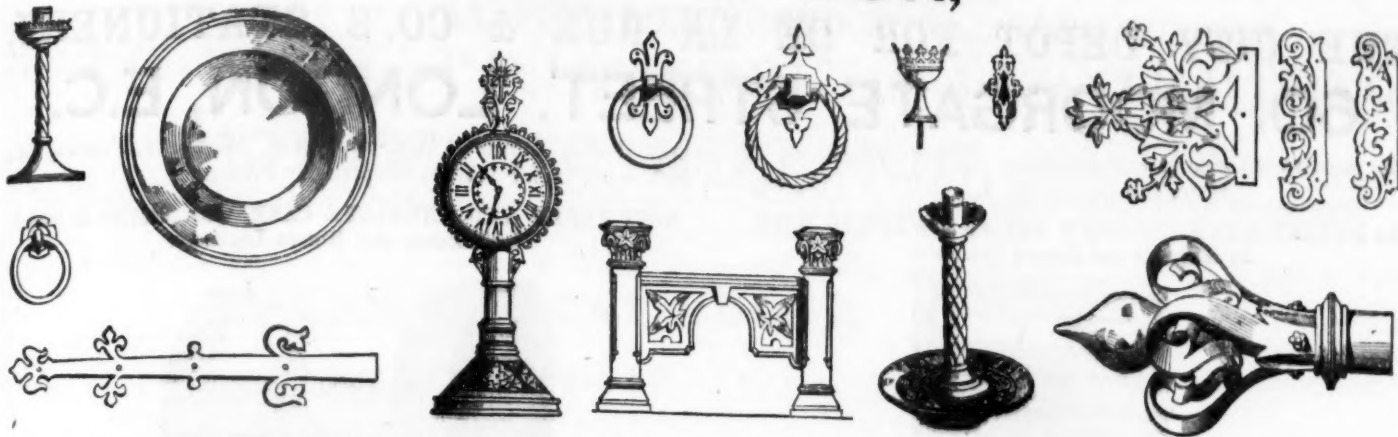
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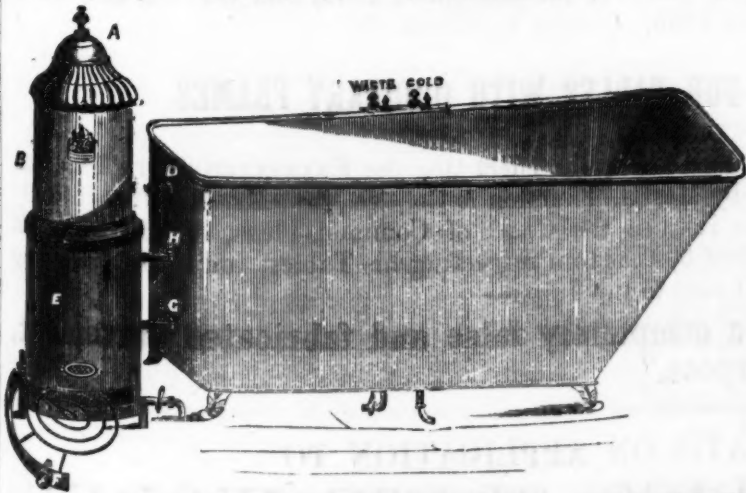
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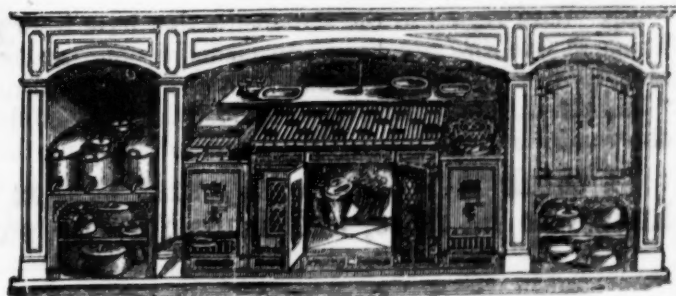
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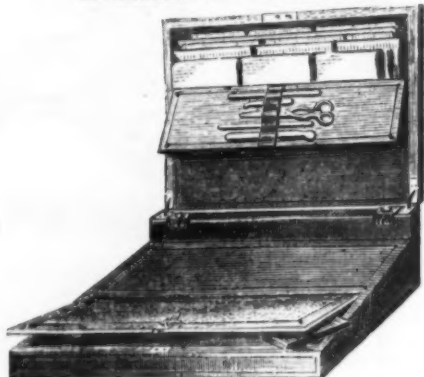
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# THE ART-JOURNAL ADVERTISER.

No. 261.

LONDON: MARCH,

1860.

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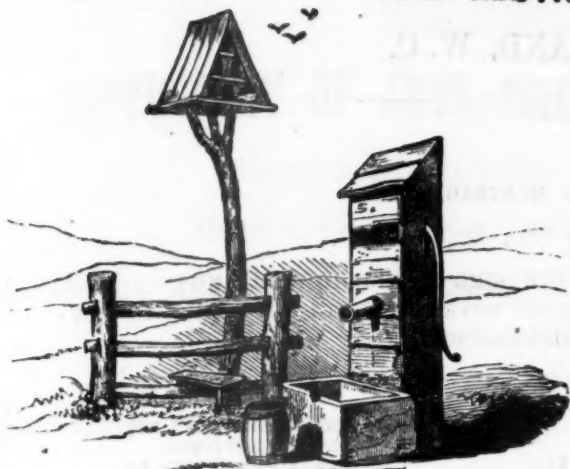
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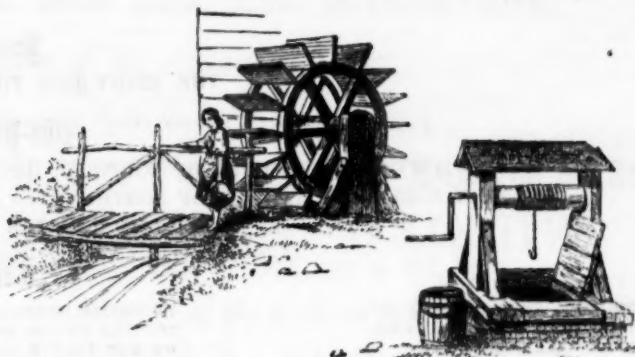
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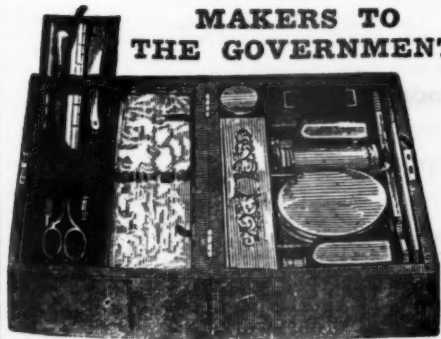
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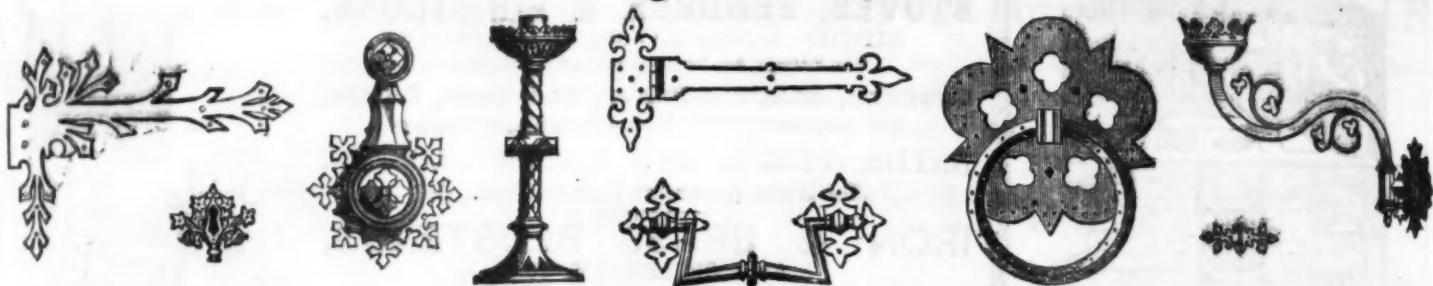
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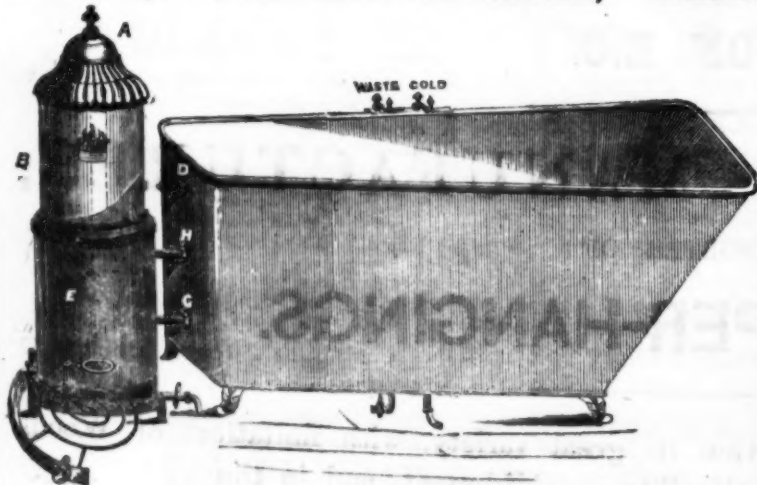
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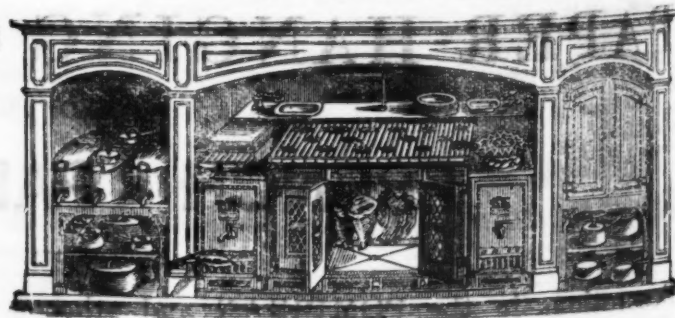
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# THE ART-JOURNAL ADVERTISER.

No. 262.

LONDON: APRIL,

1860.

**TO ARTISTS.**—The COUNCIL of the ART-UNION of LONDON offer a Premium of ONE HUNDRED GUINEAS for a series of designs in outline, or outline slightly shaded, illustrative of Mr. Tennyson's poem, "The Idylls of the King." Size 10 inches by 8. The number of the designs to be not less than Twelve.

Simplicity of composition and expression, severe beauty of form, and pure, correct drawing, are the qualities which the Council are anxious to realize in this series. If it should be deemed expedient to engrave the compositions selected, the artist will be expected to superintend the execution.

The Drawings, accompanied by a sealed letter, containing the artist's name, are to be sent in to the Office of the Society, on or before the 30th of June next, and they will be publicly exhibited.

The Council reserve to themselves the right of withholding the Premium, if a work of adequate merit be not submitted.

In reply to inquiries, foreigners residing in England will be admitted as competitors.

GEORGE GODWIN, } Honorary  
LEWIS POCKOCK, } Secretaries.

444, WEST STRAND, February, 1860.

**TO SCULPTORS.**—The COUNCIL of the ART-UNION of LONDON offer a Premium of SEVENTY GUINEAS for a Group, or Statuette, to be subsequently executed in Bronze or Parian, representing some subject from English History. THIRTY GUINEAS will be awarded to the work which may be selected as second in merit. The Premiums are to be competed for by finished models in plaster; the height of the figure, when erect, to be 20 inches.

The models are to be sent in to the Office of the Society on or before the 14th of July next, each accompanied by a sealed letter, containing the sculptor's name, and they will be publicly exhibited. The selected models, with copyright, will become the property of the Art-Union of London.

The Council reserve to themselves the right of withholding either or both of the Premiums, if works of adequate merit be not submitted.

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GEORGE GODWIN, } Honorary  
LEWIS POCKOCK, } Secretaries.

444, WEST STRAND, February, 1860.

## ACADEMY OF FINE ARTS.

ROYAL MANCHESTER INSTITUTION.

**NOTICE TO ARTISTS.**—The Council of the Royal Institution having placed in the hands of the Council of the Academy all the details connected with the Collection and Hanging of the various Works of Art which may be sent for Exhibition, intending Contributors are informed that the EXHIBITION of MODERN PICTURES (Oil and Water), SCULPTURE and ARCHITECTURE, will OPEN as soon as practicable after the closing of the Royal Academy; and all Works of Art must be sent so as to arrive not later than the 17th August, after which no Picture can be received. Pictures, &c., from London will be forwarded by Mr. Joseph Green, 14, Charles Street, Middlesex Hospital, if delivered to him before the 30th July, and by Artists who have received the Academy Circular; from other places, artists who have also received such circular, are requested to send by the most convenient and least expensive conveyance. Works sent by other parties must be carriage paid.

J. LAMONT BRODIE, Hon. Sec.

Academy of Fine Arts, Royal Institution,  
Manchester, March 15, 1860.

## ROYAL ACADEMY OF ARTS.

**NOTICE TO ARTISTS.**—All Works of Painting, Sculpture, Architecture, or Engraving, intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on Monday, the 9th, or Tuesday, the 10th of April next, after which time no Work can possibly be received, nor can any Works be received which have already been publicly exhibited.

**FRAMES.**—All Pictures and Drawings must be in gilt frames. Oil Paintings under glass, and Drawings with wide margins are inadmissible. Excessive breadth in frames as well as projecting mouldings, may prevent Pictures obtaining the situation they otherwise merit. The other Regulations necessary to be observed may be obtained at the Royal Academy.

JOHN PRESCOTT KNIGHT, R.A., Sec.

Every possible care will be taken of Works sent for exhibition, but the Royal Academy will not hold itself accountable in any case of injury or loss, nor can it undertake to pay the carriage of any package.

The prices of Works to be disposed of may be communicated to the Secretary.

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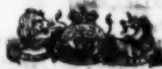
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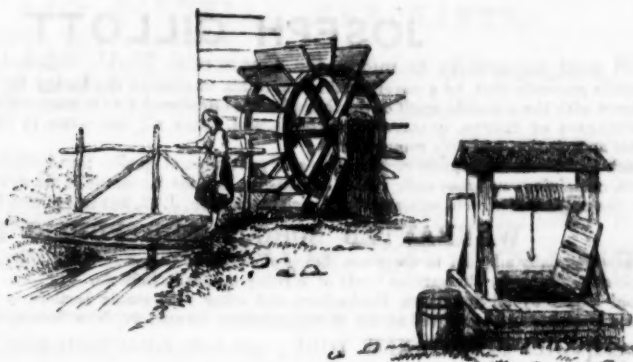
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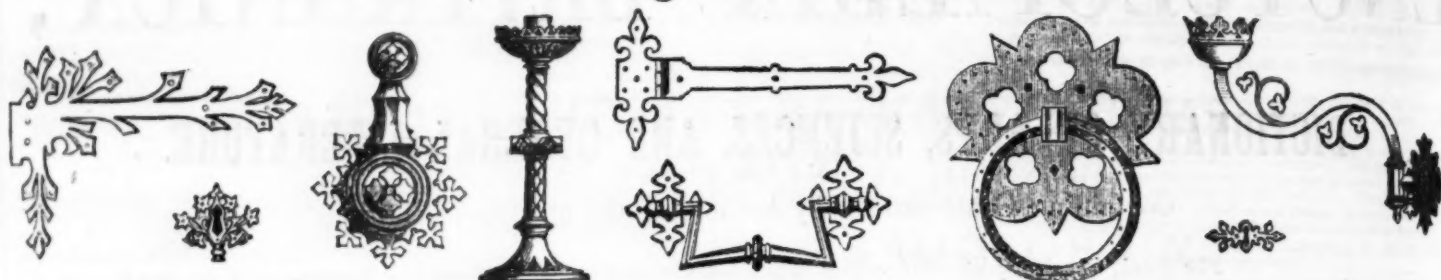
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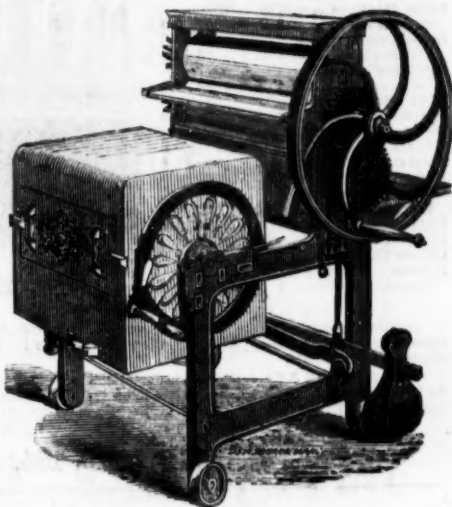
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No. 263.

LONDON: MAY,

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CAUTION.—Boxes containing the worst description of Colours, Brushes, &c., are sold as the Society of Arts' Prize Box of Colours. The Genuine Prize Box can be known by having on the lid the name and address of the successful competitor, JOSHUA ROGERS, Manufacturer of every article required in the Fine Arts, 133, Bunhill Row, Finsbury, London, E.C., of whom it can be had, and delivered to all parts of London free of extra charge; sent by post on receipt of 1s. 10d. in stamps, and sold at Booksellers, Stationers, Colourmen, and Fancy Repositories.

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£5,000	£1,987 10s.	£6,987 10s.
1,000	397 10s.	1,397 10s.
100	39 10s.	139 10s.

Notwithstanding these large additions, the premiums are on the lowest scale compatible with security for the payment of the policy when death arises; in addition to which advantages, one half of the premiums may, if desired, for the term of five years, remain unpaid at 5 per cent. interest, the other half being advanced by the company without security or deposit of the policy.

The Assets of the Company at the 31st December, 1858, exclusive of the large subscribed Capital, amounted to £652,618 3s. 10d., all of which has been invested in Government and other approved securities.

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Immediate application should be made to the Resident Director, 8, Waterloo Place, Pall Mall.—By order,

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The next division of Profits will be declared in June, 1860, when all Participating Policies which shall have subsisted at least one year at Christmas, 1859, will be allowed to share in the Profits.

At the Five Divisions of Profits made by this Company, the total Reversionary Bonuses added to the Policies have exceeded £913,000.

At the last valuation, at Christmas, 1854, the Assurances in force amounted to upwards of £4,240,000; the Income from the Life Branch, in 1854, was more than £200,000; and the Life Assurance Fund, after Division of Profits (Independent of the Guarantee Capital) exceeded £1,540,000.

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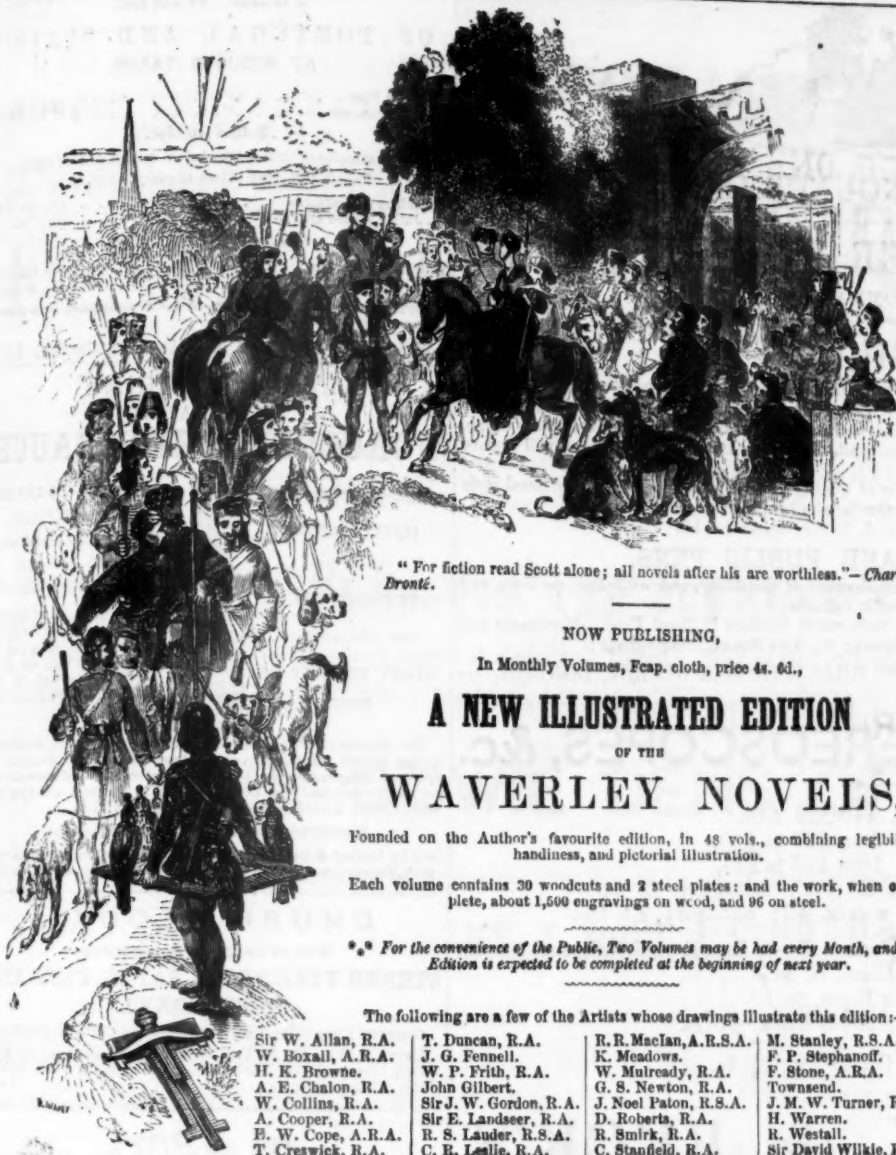
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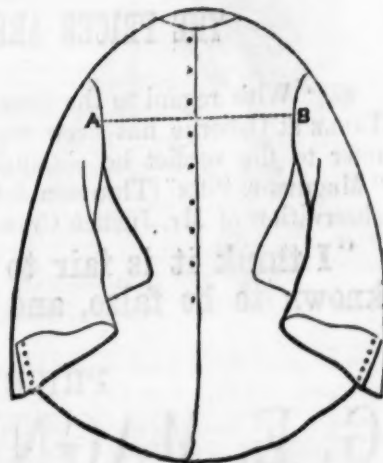
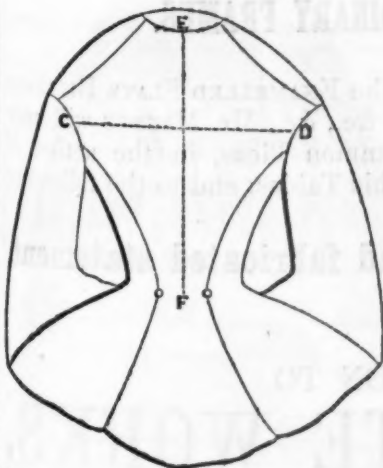
All round the Chest and Back, under Arms.

Across the Chest, A to B.

Across the Back, C to D.

Length of Waist, E to F.

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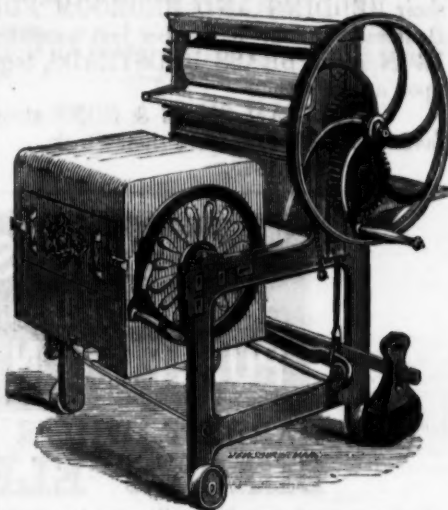
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# ART-JOURNAL ADVERTISER.

No. 264.

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**Mlle. ROSA BONHEUR'S PICTURES** of Scenes in Scotland, Spain, and France, are NOW ON VIEW at the German Gallery, 168, New Bond Street, from Nine till Six. Admission 1s.

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**THE RELIEF OF LUCKNOW.**—"The Triumphant Meeting of Havelock, Outram, and Sir Colin Campbell." This GREAT PICTURE, by T. J. BARKER, from Drawings and Figures taken expressly at Lucknow, by Major LUNDON, is NOW ON VIEW at the Lucknow Gallery (Messrs. Thomas Agnew & Sons), 5, Waterloo Place, Pall Mall, from Ten till Six o'clock.

**JERUSALEM.—TWO GRAND PICTURES,** by H. C. SELWY, Esq., each 8 feet by 12 feet, containing upwards of 200 special points of interest, and more than 200 highly finished figures. 1. JERUSALEM IN HER GRANDUR, A.D. 33, with the TRIUMPHAL ENTRY OF CHRIST INTO THE HOLY CITY. 2. JERUSALEM IN HER FALL, as now viewed from the MOUNT OF OLIVES. These elaborate and deeply interesting pictures are now on view at Messrs. LEGGATT, HAYWARD & LEGGATT'S, 79, Cornhill, London, E.C., from Nine to Six daily, free.

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The Annual Exhibition will be held in the ensuing autumn, in the noble and spacious rooms now occupied by the Society. The sales during the past season amounted to £3525 10s. Works of Art intended for the Exhibition will be received (subject to the regulations of the Society's circular) during the first week in August next, by the Society's agent, Mr. J. GREEN, of 14, Charles Street, Middlesex Hospital, London.

ALLEN E. EVERITT, Hon. Sec.  
BIRMINGHAM, April 23, 1860.

**THE WORCESTER SOCIETY OF ARTS. SIXTH EXHIBITION—AUGUST, 1860.**

**WORKS OF ART** intended for this Exhibition must be addressed to the Secretary, and delivered at the Society's Rooms, in Pierpoint Street, Worcester, or to Mr. Joseph Green, of 14, Charles Street, Middlesex Hospital, London, on or before the 8th of August next.

Further particulars, and a copy of the notice to artists, may be obtained on application to

R. BAYLIS, Secretary.

7, TITHING, WORCESTER, 9th May, 1860.

**CRYSTAL PALACE ART UNION.**—President, the Right Hon. the Earl of CARLISLE, K.G., &c. Subscribers have the right to select from a variety of artistic productions, the copyright of which is vested in the Society, comprising altogether—

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Crystal Palace, May, 1860. I. WILKINSON, Jun., Secretary.

**THE ART-UNION OF ENGLAND.**—Under the sanction of Her Majesty's Most Honourable Privy Council.—Subscription, Half a Guinea.—The whole of the Funds of this Society, less the working expenses, will be devoted to the purchase of Works of Art, to be chosen by prizeholders from the Annual Exhibitions in London. Prospectuses may be obtained at the office, 13, Regent Street (opposite the Gallery of Illustration). The Subscription List for the present year will close on June 30.

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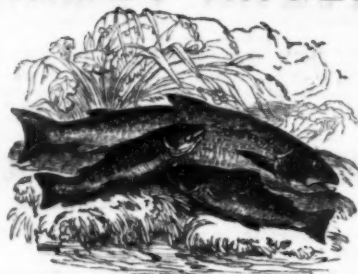
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**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will SELL by AUCTION, at their great Rooms, King Street, St. James's Square, London, S.W., on Wednesday, the 20th of June, at 1 o'clock precisely, by order of the Trustees, and in execution of the testamentary directions of the deceased, the whole of the remaining beautiful WORKS of Sir David Wilkie, R.A., consisting of a few finished pictures and studies in oil, among which are the Portrait of Mehemet Ali, the Gentle Shepherd (an early work), a finished sketch of the Apocryphal Portrait of the Duke of Wellington, for the picture painted for the Hon. Merchant Taylor's Company, the Queen's Procession, a Bironess between Jericho and Jerusalem, Christ and the Disciples at Emmaus, Hiding the Scottish Regalia, the School, &c.; also a large and most interesting collection of drawings and studies in water-colours, pen, and black lead, being studies for the great master's well-known works, views and figures sketched at home and abroad, including a few Eastern scenes and academy studies; also a portrait of Sir David Wilkie by Sir William Beechey, R.A., and a marble bust by Rennie, and a few unframed proof engravings from Sir David Wilkie's pictures. May be viewed two days preceding and catalogues had.

Frith's celebrated Pictures of "Coming of Age" and "Measuring Heights," &c. &c.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice, that they will SELL by AUCTION, at their great Rooms, King Street, St. James's Square, S.W., on Saturday, June 23, at 1 o'clock precisely, the celebrated chef-d'œuvre of W. P. Frith, R.A., "Coming of Age in the Olden Time," so well known from the admirable engraving published by the Art-Union of Glasgow, and which was exhibited at Manchester; also "Measuring Heights," another charming work of the same distinguished artist, which formed the chief attraction of the Royal Academy in 1841. Lady Hamilton as St. Cecilia, a splendid work of Romney; two noble works of W. Müller, and other highly important pictures, of which due notice will be given.

## The Works of the late James Matthews Leigh.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will SELL by AUCTION, at their great Rooms, King Street, St. James's Square, S.W., on Monday, June 25, at 1 o'clock, by order of the Executor, the FIRST PORTION of the beautiful WORKS of that very talented and highly respected artist James Matthews Leigh, Esq., deceased, so well known as the head of the School of the Fine Arts, in New-man-street. This portion will comprise about 150 beautiful compositions and studies in oils, from admirably-finished pictures to spirited slight studies in oils, mounted on millboards, and a few works in water-colours, displaying the great powers of the artist both in design and colouring. May be viewed Friday and Saturday preceding, and catalogues had.

## The Belvedere Pictures.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they have received instructions from Sir Culling Eardley, Bart., to SELL by AUCTION, at their Great Rooms, 8, King Street, St. James's Square, S.W., on Saturday, June 30, at 2 o'clock precisely (unless previously disposed of by private contract), a selection of some of the most valuable of the very celebrated collection of PICTURES which have for upwards of a century adorned the mansion of Belvedere. These superb works, which were collected by Sampson Gideon, Esq., the great-grandfather of the present proprietor, are fully described in Dr. Waagen's supplemental volume. They comprise, among others, The Immaculate Conception of the Virgin, the very renowned work of Murillo, presumed to be by far the most perfect example of the great master existing in this country, and rivaling in brilliant quality the kindred composition in the Louvre; a most important and beautiful work of Vandyck, commonly known as The Family of the Duke of Buckingham, but now ascertained to be that of Sir Balthazar Gerbier, equal to Rubens in power—this admirable work is specially referred to by Walpole; a grand landscape by Claude; The Picture Gallery of the Archduke Leopold, an exquisite work of Teniers, in which he has introduced figures of the Archduke and himself; a superb work of Wenzel, of the rarest quality and most masterly treatment; The Stem of Jesse; or, the Genealogy of the Messiah, by Himmelink, a picture of extraordinary beauty and interest; and a charming example of Philip Wouvermans; with pictures by Luca Giordano, Bassano, Carlo Dolce, Leonardo da Vinci, &c. &c.

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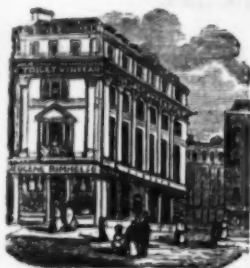
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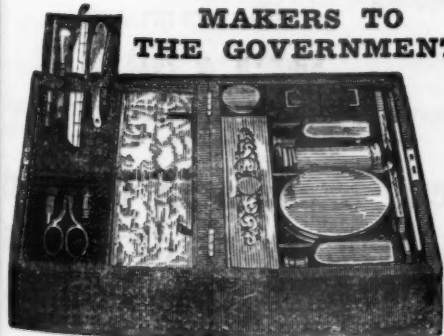
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# THE ART-JOURNAL ADVERTISER.

No. 265.

LONDON: JULY,

1860.

**ROYAL ACADEMY OF ARTS, Trafalgar Square.**  
The EXHIBITION of the ROYAL ACADEMY is NOW OPEN. Admission (from Eight till Seven o'clock) One Shilling. Catalogue One Shilling.

JOHN PRESCOTT KNIGHT, R.A., Secretary.

**EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS.**—Incorporated by Royal Charter.—The THIRTY-SEVENTH ANNUAL EXHIBITION of this SOCIETY is NOW OPEN, from Nine A.M. until Dusk. Admission 1s. Catalogue 6d.  
Suffolk Street, Pall Mall East.

T. ROBERTS, Secretary.

**INSTITUTION OF FINE ARTS, Portland Gallery, 316, Regent Street, W., opposite the Polytechnic.**  
The Thirtieth Annual Exhibition of the Works of Modern Artists is now open, from Nine till Dusk. Admission 1s. Catalogue 6d.

BELL SMITH, Secretary.

**SOCIETY OF PAINTERS IN WATER COLOURS.**  
The FIFTY-SIXTH ANNUAL EXHIBITION is NOW OPEN at their Gallery, 5, Pall Mall East (close to the National Gallery), from Nine till Dusk. Admission 1s. Catalogue 6d.

JOSEPH J. JENKINS, Secretary.

**THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.** The TWENTY-SIXTH ANNUAL EXHIBITION of this Society is NOW OPEN at their Gallery, 63, Pall Mall, near St. James's Palace. Admission 1s. Catalogue 6d. Season Tickets 5s.

JAMES FAHEY, Secretary.

**FRENCH EXHIBITION, 120, Pall Mall.** The SEVENTH ANNUAL EXHIBITION of PICTURES, the contributions of artists of the French and Flemish Schools, including Henrietta Browne's great picture of the Sisters of Mercy, is NOW OPEN. Admission 1s. Catalogue 6d. Open from Nine till Six daily.

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## LIVERPOOL ACADEMY.

ARTISTS are respectfully informed that the THIRTY-SIXTH ANNUAL EXHIBITION of the LIVERPOOL ACADEMY will open early in September next. WORKS OF ART intended for Exhibition will be received (subject to the regulations of the Academy's Circular) by Mr. GARR, 14, Charles Street, Middlesex Hospital, until the 17th of August, and at the ACADEMY'S ROOMS, OLD POST OFFICE PLACE, CHURCH STREET, LIVERPOOL, until the 21st of August.

JAMES PELHAM, Secretary.

## SOCIETY OF ARTISTS, NEW STREET, BIRMINGHAM.

PRESIDENT.—SIR CHARLES L. EASTLAKE, P.R.A.  
VICE-PRESIDENT.—MR. PETER HOLLINS.  
TREASURER.—MR. F. H. HENSHAW.

The Annual Exhibition will be held in the ensuing autumn, in the noble and spacious rooms now occupied by the Society. The sales during the past season amounted to £3525 10s. Works of Art intended for the Exhibition will be received (subject to the regulations of the Society's circular) during the first week in August next, by the Society's agent, Mr. J. GREEN, of 14, Charles Street, Middlesex Hospital, London.

ALLEN E. EVERITT, Hon. Sec.

BIRMINGHAM, April 23, 1860.

## THE WORCESTER SOCIETY OF ARTS.

SIXTH EXHIBITION—AUGUST, 1860.

WORKS OF ART intended for this Exhibition must be addressed to the Secretary, and delivered at the Society's Rooms, in Pierpoint Street, Worcester, or to Mr. Joseph Green, of 14, Charles Street, Middlesex Hospital, London, on or before the 8th of August next.

Further particulars, and a copy of the notice to artists, may be obtained on application to

R. BAYLIS, Secretary.

7, TITING, WORCESTER, 9th May, 1860.

## THE LISTS CLOSE JULY 31.

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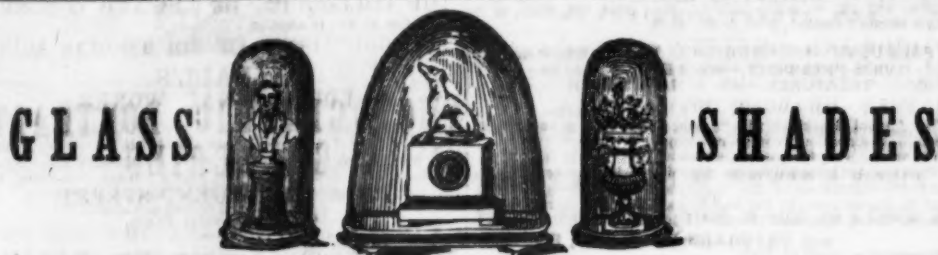
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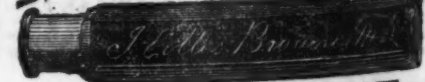
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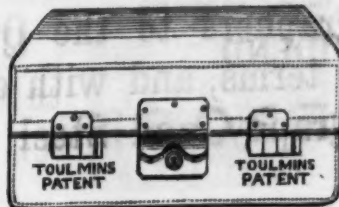
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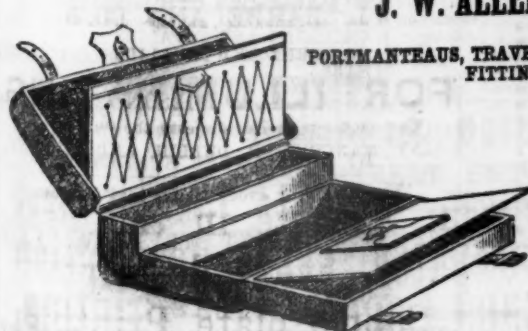
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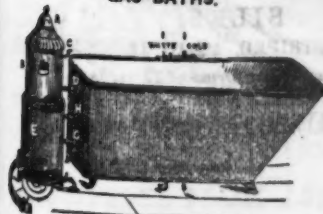
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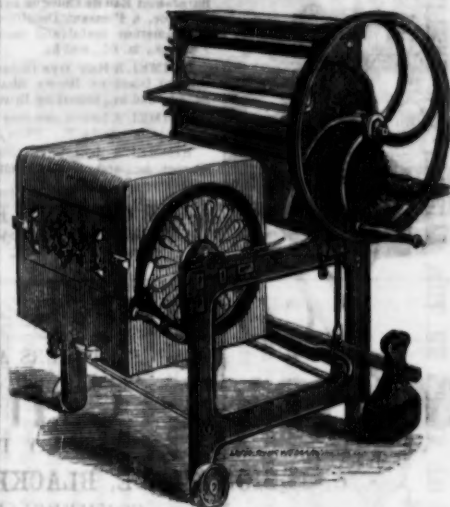
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No. 266.

LONDON: AUGUST,

1860.

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The next investigation, for the purpose of declaring a Bonus to the policy holders, will take place on 31st January, 1861, and all policies in the participating class effected prior to that date will share in the profits then to be divided, and will become entitled, in the event of death before the next period of division (1866), to a Bonus for every year of their existence. This advantage will not again be attainable until after the lapse of another period of five years, and therefore renders the present an unusually favourable period for joining the Company.

The whole of the profits of this branch are divisible, in terms of the Act of Incorporation, among the insured, the expenses of management being limited to 10 per cent.

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				Fire Department.		Life Department.	
Revenue from Feb. 1, 1855, to Jan. 31, 1856				£	s. d.	£	s. d.
"	"	1856,	" 1857	77,850	19 9	62,184	7 11
"	"	1857,	" 1858	91,306	3 6	67,962	18 3
"	"	1858,	" 1859	101,230	13 6	75,920	7 9
"	"	1859,	" 1860	109,179	19 7	80,216	18 8
"	"	1860,	" 1861	129,218	3 0	84,010	15 10

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100	39 10s.	139 10s.

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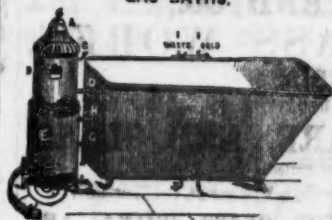
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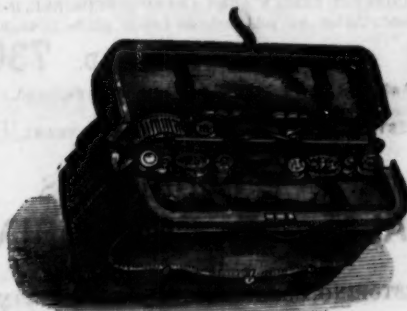
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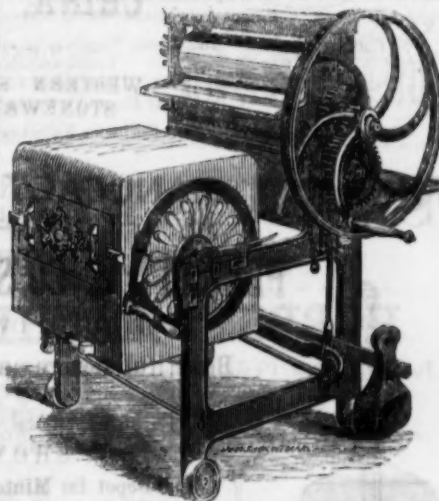
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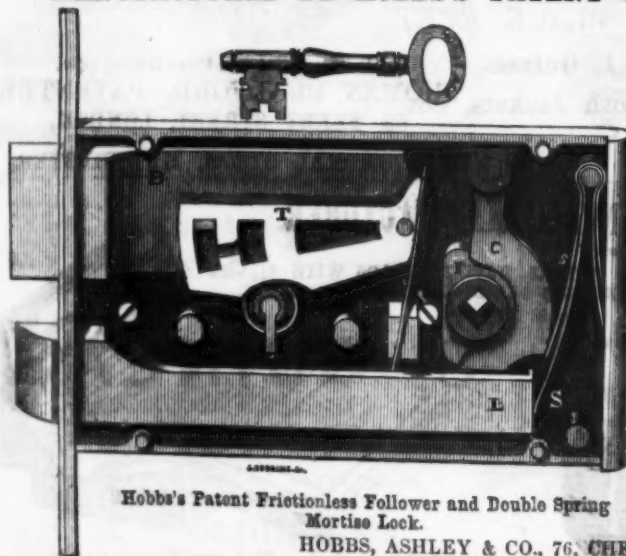
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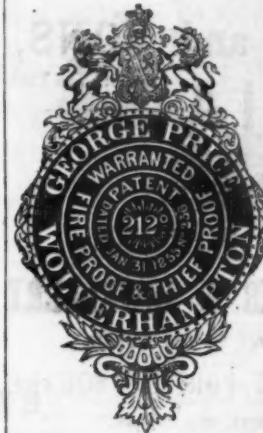
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12 Tea Spoons . . .	0 16 0	1 4 0	1 7 0	1 16 0
2 Sauce Ladles . . .	0 8 0	0 8 0	0 10 0	0 13 0
1 Gravy Spoon . . .	0 7 0	0 10 0	0 11 0	0 13 0
4 Salt Spoons (gilt) . .	0 6 8	0 10 0	0 12 0	0 14 0
1 Mustard Spoon, do. .	0 1 8	0 2 6	0 3 0	0 3 6
1 Pair Sugar Tongs . .	0 3 6	0 4 6	0 5 0	0 7 0
1 Pair Fish Carvers . .	1 0 0	1 7 6	1 12 0	1 18 0
1 Butter Knife . . .	0 3 0	0 5 0	0 6 0	0 7 0
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No. 267.

LONDON: SEPTEMBER,

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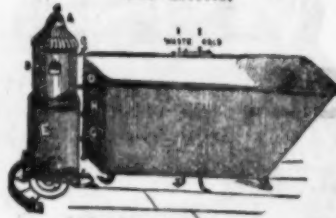
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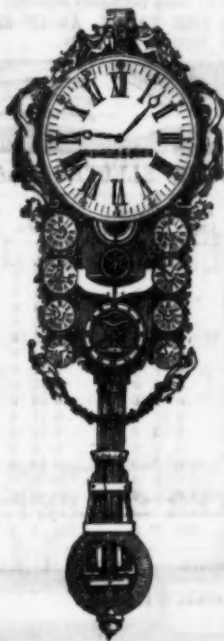
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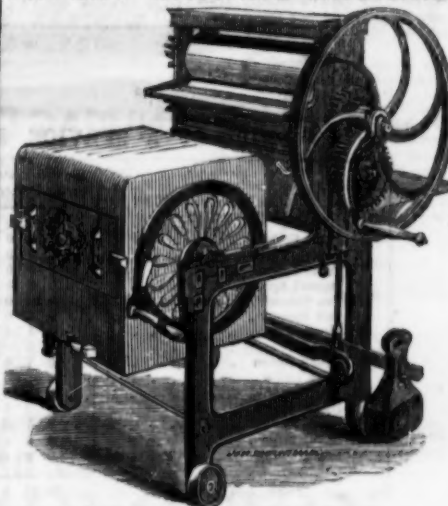
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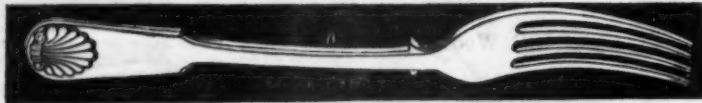
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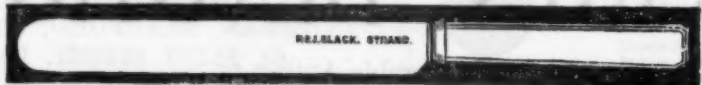
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1 Mustard do. . . . .	0 1 6	0 1 6	0 2 0	0 3 0
6 Egg do. . . . .	0 9 0	0 12 0	0 15 0	0 18 0
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1 Soup Ladle . . . . .	0 13 0	0 13 0	0 17 0	0 18 0
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# THE ART-JOURNAL ADVERTISER.

No. 268.

LONDON: OCTOBER,

1860.

## THE CITY AUTUMN EXHIBITION

OF  
MODERN PAINTINGS,

INCLUDING NEARLY

THREE HUNDRED PICTURES,

CONTRIBUTED DIRECT FROM THE ARTISTS,

Expressly for this Occasion,

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JOHN NORTON, Hon. Sec.

24, OLD BROAD STREET, August, 1860.

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TO THE LATE

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The Donations already received amount to upwards of £500. Every information may be had of the Honorary Secretaries.

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SOCIETY OF

DUSSELDORF ARTISTS' "MALKASTEN."

1860.

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Authorized by H.R.H. the Prince Regent of Prussia, AND UNDER THE CONTROL OF THE PRUSSIAN GOVERNMENT.

This Lottery is undertaken by the Society of Dusseldorf Artists, to enable them to purchase the Jacoby estate at Pempelfort, celebrated as one of the favourite retreats of Goethe, Herder, Schlegel, George Forster, W. von Humboldt, &c.

The estate being likely to fall into the hands of speculators and manufacturers, it is the wish of the Dusseldorf artists to preserve from desecration a spot so endeared to them and to the public.

Price of Tickets 6s. each; can be had of Mr. JOHN PHILP, Sole Agent for the Lottery in Great Britain and Ireland, at his Establishment for Promoting Christian Fine Arts, 7, Orchard Street, Portman Square, London, W. A Prospectus of the Lottery can be had on application, or by post on receipt of a penny stamp.

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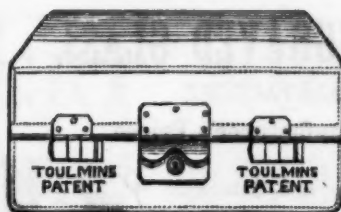
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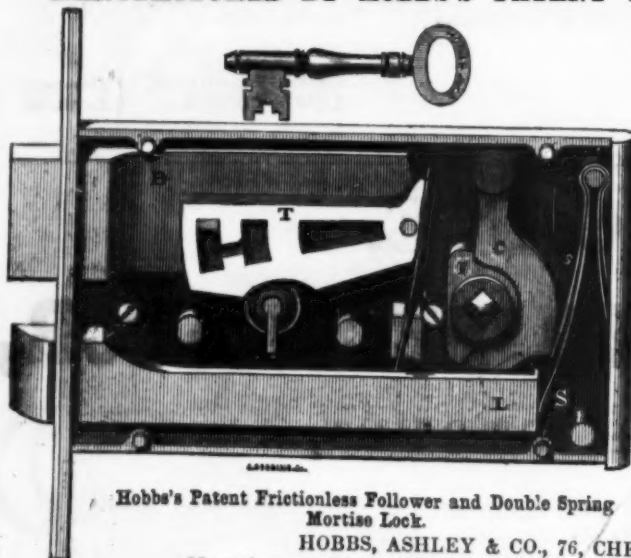
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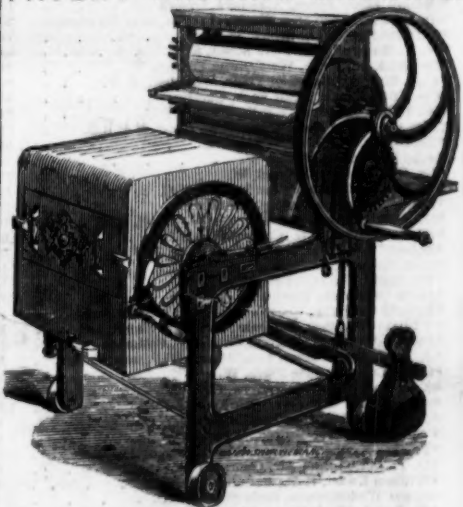
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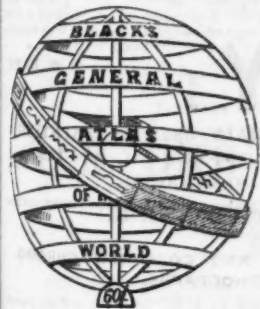
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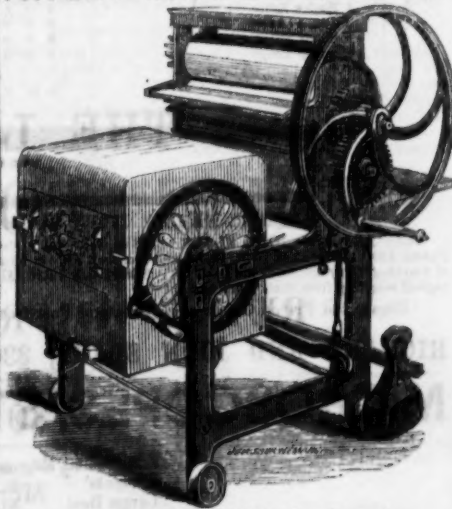
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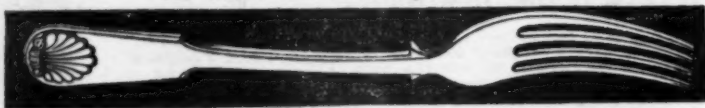
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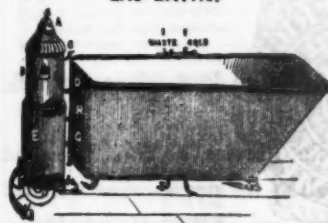
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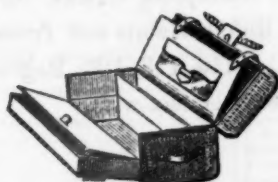
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In the *Cornhill Magazine* of October, 1860, the above costume is described in the following terms:—"Knickerbockers, surely the prettiest boy's dress that has appeared these hundred years."

Messrs. NICOLL, the Court Tailors, introduced this costume not only to be worn at Juvenile Parties at the Palace and elsewhere, but more especially to be adapted for either Winter or Summer use, and for play as well as for dress. Certain mixed neutral coloured woollen materials, with trimmings made for the same, and intended for morning use, are exclusively provided by Messrs. NICOLL; also in velvet, suitably trimmed, and in bright coloured cloths for dress purposes.

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# THE ART-JOURNAL ADVERTISER.

No. 270.

LONDON: DECEMBER,

1860.

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—All PICTURES, intended for this Exhibition, in February, 1861, must be SENT in on the 28th, 29th, or 30th January, to the Gallery, No. 54, Pall Mall.

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The next Drawing will take place on

**SATURDAY, DECEMBER 29, 1860,**

In the Free Trade Hall, Manchester, and will embrace

200 Picture Prizes . . . . . (see list.)  
250 Statuettes, &c. &c. . . . . (see list.)  
250 Engravings in Gilt Frames . . . . . (see list.)  
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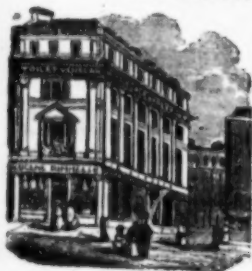
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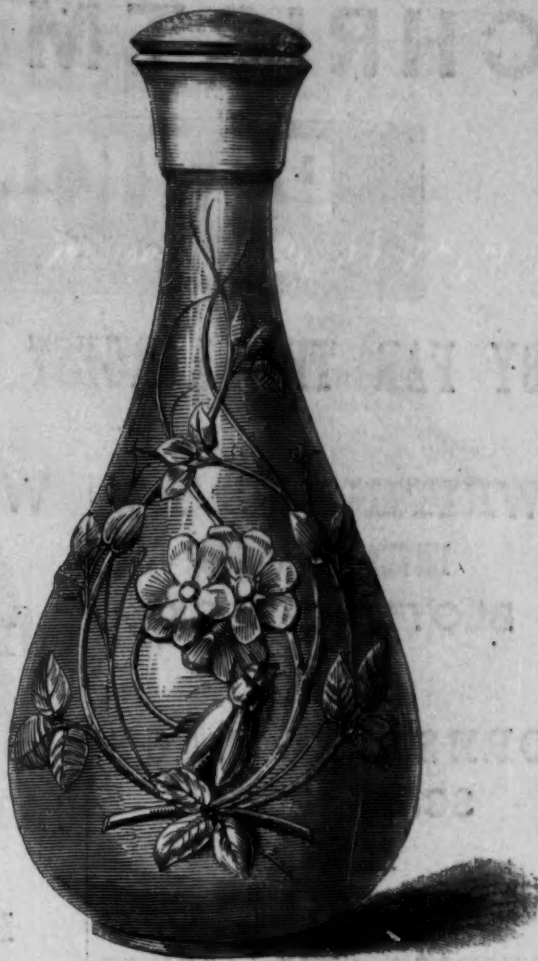
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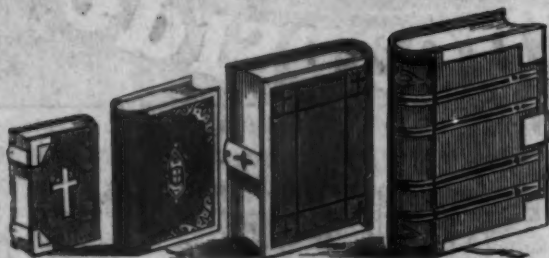


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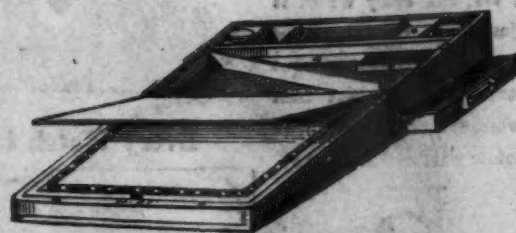
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